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LATIN VERSIFICATION

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EXERCISES
IN
LATIN VERSIFICATION

BY
LEO T. BUTLER, S.J.
ST. JOSEPH'S COLLEGE, PHILADELPHIA



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Boston New York Chicago

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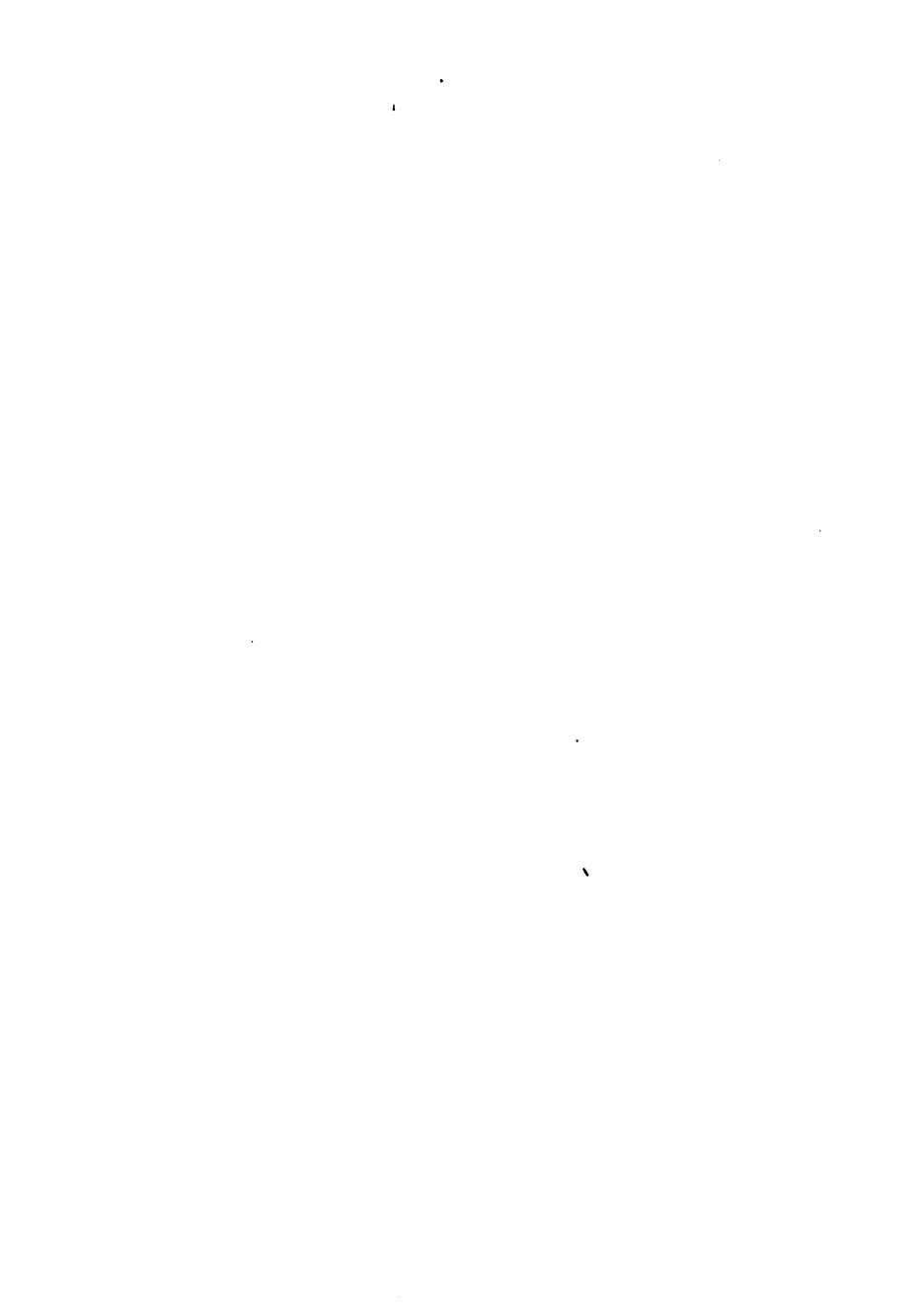
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AUCTOR

D.D.D.



PREFACE

THE great value derived from a careful training in Latin versification by means of progressive exercises is the reason for presenting this work to the classical scholars of our American schools and colleges.

Any claim it may possess to superiority over pre-existing text-books along the same line is based on the fact that the author has endeavored, as far as he could, to combine the merits and eliminate the defects which experience in the class-room has shown him to exist in other works. Furthermore, in the one volume are found exercises in the four kinds of verse usually practised in American schools. Thus the necessity of using several text-books is obviated.

The exercises, for the most part translations of our best English poems, have been carefully chosen with a view to help the student to appreciate more fully the masterpieces of our own language. For it is the experience of all teachers that careful drilling in versification is the best instrument for the development of the powers of thought-reception and thought-expression in the pupil.

At the beginning of each section of this work will be found a carefully prepared "model exercise" in the species of verse practised in that part. It will be of value to both the professor and students in

keeping before the eyes of the latter a constant guide for them to follow in their work.

Special attention has been paid to the rules and hints for each kind of verse that the pupil may not be hindered in advancing from one species to another.

The rules of prosody are as complete as possible, embracing all the rules and exceptions found in the Latin editions.

The vocabulary will be found to contain every word used in the paraphrases of each exercise. This will help the student to avoid the useless loss of time deplored by many in the crowded curriculum of our classical course.

The one hundred and twenty exercises have been written to embrace a course of three years in Latin versification. With the exception of the first part, all have been written by the pupils of one class, thus showing they are within the powers of the average student.

With the hope that these exercises may help the student to a further appreciation of the noble masterpieces of English and Latin the present volume is offered to the public.

L. T. B., S. J.

ST. JOSEPH'S COLLEGE,
PHILADELPHIA.

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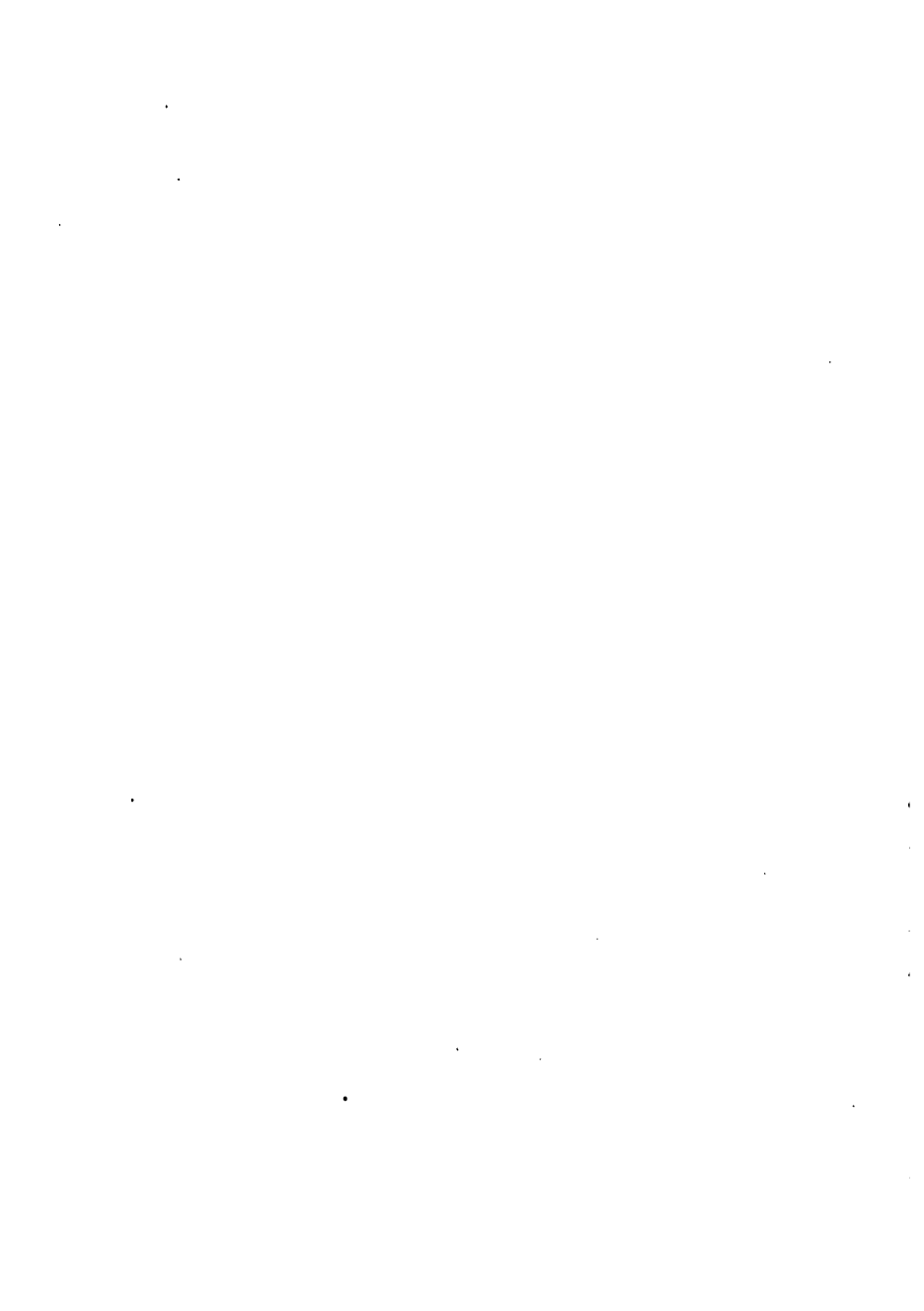
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LATIN VERSIFICATION

I. INTRODUCTION

POETRY has been defined as the embodiment of realized beauty expressed through the medium of language subjected to fixed laws of harmony. This definition contains the essential elements of poetry. At the same time it excludes the kindred arts of music, painting, and sculpture; for while beauty is the vital principle common to each, yet it is poetry alone that employs language as its mode of expression. Prose, too, is excluded, for its language is not subjected to fixed laws of harmony.

The aim of poetry, then, is to portray the beautiful or that quality which appeals to the mind and satisfies the aesthetic faculty. Absolute beauty is found in God alone, but anything that partakes of the nature of that which is found perfect in God is relatively beautiful. And so poetry is one of the means by which man satisfies the instinctive craving of his aesthetic faculty for idealized beauty, which is attained in different degrees in individual poems according to their respective merits.

Language is a necessary medium for poetry, and by the written or spoken word this art arouses the imagination, moves the soul, and awakens its best and

noblest passions. It has a diction wholly its own which separates it from the field of prose. The latter appeals to the intellect by exposition and argument, expressed in phrases clear, succinct, and effective, while poetry gratifies the emotions of the soul by fanciful imagery and apt adornments, clothed in verses delicate, dignified, and unrivalled.

Poetry is subject to fixed laws of harmony. These at first were few, for poetry in the beginning was merely the outpouring of a heart filled with unrestrained emotion. But gradually, as time went on, these effusions became more regular, and then great masters invented, fashioned, and perfected the different rules, bringing forth by their creations exemplars for all time.

This definition of poetry brings clearly before our mind two essentials in a poem. For just as in man we have a soul and a body, one vitalizing and the other containing the vital spark, which, when disunited, become one a lifeless form and the other a spirit; so a poem has its two component parts. Each poetic composition must have, express, or portray some thought or picture to the mind, by which there is formed in the imagination an image of beauty. This may be called the soul of the poem. The other element is the exterior form, mechanical, it may be, but none the less necessary, wherein this thought or picture is encased like a jewel within a harmonious and brilliant setting. To breathe the soul into a poem is the more difficult task, for in this lies the art of creative fancy, and because of this "a poet is born, not made." But the application of the fixed laws of

harmony, or versification, while not so difficult, needs serious attention, for if the proper setting be not aptly arranged, the greatest poem will be marred, and on the other hand, if it be harmonious with the thought, it will bring forth from the intellectual mint a product polished and smooth, clear and well defined.

Versification, then, is an important constituent element in the true appreciation of poetry, ancient and modern. This is especially so of Latin and Greek, for the mind, trained from youth in the harmonious sounds of our own native tongue, more easily catches the rhythmic flow of a poem in the vernacular than in Latin, and a knowledge of versification is necessary to appreciate the great masters who have shed such lustre upon the language and wrought "monuments more lasting than bronze."

II. FUNDAMENTAL DIFFERENCES BETWEEN ENGLISH AND LATIN VERSIFICATION

The student entering the field of Latin Versification must clearly realize that there is a great difference between scansion in English and Latin. To the pupil familiar with the varied metres of Latin poems this may be evident, but for one beginning the practice of the art of versification along with the study of his first poetic author, these few hints will be of value.

The first distinguishing note is found in the norm of scansion. In English, it is the accent of the syllables; in Latin, the quantity. This will be made clear by the following examples:—

English. — “Homeward se|renely she | walked || with |
God’s bene|diction up|on her.” *Longfellow, Evangeline.*

Latin. — “Tantae | molis e|rat || Ro|manam | condere |
gentem.” *Aeneid, I, 33.*

Here we have an example of dactylic hexameter in both languages. In the first, we see that the accentuation, or the stress laid upon a syllable in English, if the word be of two or more syllables, determines or marks the rhythm of the line. In the case of monosyllables the important one receives the stress. The alternation between accented and unaccented syllables shows the metre. In the Latin verse, however, the accent is disregarded, for here we have a metre depending upon the value of each syllable in every word. If the vowel in any syllable is long by nature or position, the syllable is long. If it is short both by nature and position, the syllable is short, even though the syllable should be accented. This happens in the case of the word *erat*, which has the accented syllable short and the unaccented syllable long by nature. 7

All syllables in Latin are pronounced and, if not elided, have a certain metrical value governed by the rules of prosody. The knowledge and memory of the proper value of vowels and syllables in Latin are fundamental requisites, without either of which Latin versification must ever remain an enigma.

The arrangement of words furnishes us with a second and marked difference between English and Latin poetry. In the former all words with slight variations follow the order of prose. An adjective may come after or precede its noun, likewise an adverb with

a verb, but there is not the general freedom in the placing of words in an English poem that obtains in Latin. Within a sentence of Latin verse there is hardly any fixed order. A preposition, it is true, must be joined either to its noun or the modifying adjective; the conjunction introducing a clause should come at least second in the phrase, but apart from a few rules such as these, the order of words in Latin poetry is far different from that of English verse and even Latin prose. The Roman poet generally separated words connected in thought in order that he might avoid the jingle so distasteful to the Roman ear, and to preserve a certain balance and harmony in the measure. Experience, however, rather than further written instructions, will be a far more helpful guide in enabling the pupil to distinguish the methods of variation between English and Latin versification.

PART ONE

GENERAL RULES FOR LATIN VERSIFICATION

BEFORE proceeding to a detailed study of each separate rule governing the structure of any particular metre, it may be well to emphasize certain general principles which apply to all measures employed in Latin versification.

These concern the caesura, elisions, epithets, rhythmical arrangement of words, and prosody.

A. The Caesura

In Latin poetry, the sentences are so constructed as to admit a pause or slight suspension of the voice towards the middle of the verse. This is called the caesura. Its advantages are many. It divides the line and gives to it a certain balance and rhythmic swing; it enables the reader to round out in undiminished tone the remainder of the verse; finally, it separates in the same line one thought from another.

The caesura is only one of many means by which the sweetness, vivacity, and harmony of a poem are enhanced, and by it we are made more sensible of the emotion portrayed, of the greater dignity given to the language, and lastly of the greater strength lent to the image.

The rules for the caesura are few. In the four

metres treated in this book, and in fact in most metres, except the Asclepiadic, it never comes after a complete foot. The "bucolic caesura," an exception to the rule, is not to be imitated. The violation of this rule in the following line of Ennius reduces his verse to mere prose :—

Romae moenia terruit impiger Hannibal armis.

The caesura must never come after an elided syllable. No exception to this rule is permissible.

It should not come after a monosyllable unless another precede it or unless the caesural word is *est* preceded by a word whose final syllable is elided.

The place of the caesura depends on the species of verse. In some it is varied, as in the hexameter; in others, such as the pentameter, it is fixed. The following models will show the positions of the caesura in the different kinds of verse treated in this book.

1. Hexameter (variable).

Dividimus muros || et moenia pandimus urbis. *Aeneid*, II, 234.

Ab Jove Neptunoque sacri || custode Tarenti. *Horace*, *Odes*, I, 28, 29.

Obstupuit | simul ipse || simul percussus Achates. *Aeneid*, I, 513.

Ille autem : || causas nequicquam nectis inanes. *Aeneid*, IX, 219.

The first two examples are the more common ones. The third and fourth are rare and only used for effect. In the third model, there is found a secondary caesura in the second foot.

2. Pentameter (fixed).

Cum cecidit fato || consul uterque pari. *Ovid, Tristia, IV.*

3. Sapphic (two varieties).

Integer vitae || scelerisque purus. *Horace, Odes, I, 22.*

Fata donavere || bonique divi. *Horace, Odes, III, 3.*

The first is by far the more common, but the second kind occurs frequently in the later odes of Horace.

4. Alcaic (partly fixed and partly variable).

First line (fixed).

Vides ut alta || stet nive candidum. *Horace, Odes, I, 9.*

Second line (fixed).

Stravere ventos || aequore fervido. *Horace, Odes, I, 9.*

Third line (variable).

Matrona bellantis || tyranni. *Horace, Odes, III, 2.*

Pones || iambis sive flamma. *Horace, Odes, I, 16.*

Culpante nunc || torrentia agros. *Horace, Odes, III, 1.*

Cantare rivos || atque truncis. *Horace, Odes, VI, 19.*

Hic classe formidatus || ille. *Horace, Odes, III, 6.*

The first is the more common one, though the second and third are not rare. The fourth and fifth lines are not permissible, even though found in Horace, as the caesuras coincide with the ending of a foot.

Fourth line (variable).

Incolumi || Jove et urbe Roma. *Horace, Odes, III, 5.*

Perniciem || veniens | in aevum. *Horace, Odes, III, 5.*

Altior Italiae || ruinis. *Horace, Odes, III, 5.*

Hospitis ille || venena Colcha. *Horace, Odes, II, 13.*

The first three models are common. The last one, a trochaic caesura, is very rare and is not to be imitated.

There are other examples in Horace where the caesura divides a compound verb from the preposition with which it is compounded, and words from the enclitic attached to it, but these are not common.

B. Elision

Elision is the cutting off of a final syllable which ends in a vowel, or a vowel and *m*, before a word commencing with a vowel or *h* mute. This is done to avoid the hiatus caused by the two vowel sounds coming together. If properly used, this not only does not hinder the rhythm, but even gives a more stately effect to the verse, as is seen in the following example:—

Conticuere[~]omnes, intentique[~]ora tenebant. *Aeneid*, II, 1.

There should not be too many in the same verse, unless a special effect is sought for. Even two elisions would ordinarily be excessive.

Elisions are generally neglected in the case of monosyllabic interjections, as: *o*, *heu*, *ah*, *proh*, *vae*, *hei*.

O pater, o hominum rerumque aeterna potestas. *Aeneid*, X, 18.

Sometimes, by poetical license, the final vowel is not elided before a vowel of the following word, but this license is not common enough to allow the student to avail himself of such a privilege.

A monosyllable should never be elided. The position should be avoided.

Sometimes the final syllable of a verse is elided before the first syllable of the following verse. Quite a number of examples are found in the poets, but this practice is not to be imitated.

C. Epithets

An epithet is an adjective which describes more completely a noun which it qualifies. Though it is not needed, it is added to lend character, color, or force to the object. It indicates the picture more clearly and more sharply defined. But not all descriptive adjectives are, strictly speaking, epithets. It takes an artist to present what is called the particular tone color of a word so as to show it in its best and most favorable light. The proper choice of epithets is one of the most delicate indications of a writer's true poetic taste. An abuse of them condemns the poet and his work. Therefore he should be sparing in their use and imitate Homer, of whom Horace says :—

Quae

Desperat tractata nitescere posse relinquit. *Horace, Ars Poetica*, l. 150.

Furthermore, the tendency to fill out a line at any cost often causes the student to add unnecessary epithets. This should be avoided, for a forced epithet will never add beauty to a line. A good rule for the writer of verse to follow in the translation of English into Latin is, never to add an epithet that is not at least implicitly contained in the English. At the

same time he should never omit one. For original poems, he should never use two adjectives where one will do. Above all, he should make his epithets mean something to the thought, elevate the tone, and give light to the image.

D. The Rhythmic Arrangement of Words

Metre has a necessary relation to poetic strains, and at first sight it may seem to be a mere mechanical application of fixed laws. This is far from the truth. In the hands of a master, it modulates itself to the proper emphasis and climax in such a way as to harmonize perfectly with the train of thought. By the skilful arrangement of words in a certain metre the poet brings out with true melody and harmony, in their richest and highest effects, the perfect realization of the thought or picture in a poem. This characteristic quality of all true poetry is vital to Latin verse; for in no other way can the harmonious rhythm, demanded by the predominant emotion of the measure, be procured.

The ways of obtaining the different rhythmic effects are varied according to the species. The grave and dignified tone that rounds out a noble heroic line is brought about by the correct use of lengthy and sonorous words, reduplicative sentences, or by numerous spondees.

Luctantes ventos tempestatesque sonoras.

Imperio premit. *Georgics*, I, 57.

Monstrum horrendum informe ingens cui lumen ademptum.

Aeneid, III, 658.

Quickness and life are expressed in the following by a preponderance of dactyls.

Quadrupedante putrem sonitu quatit ungula campum.
Aeneid, VIII, 595.

Et properantis aquae per amoenos ambitus agros. *Horace*,
Ars Poetica, l. 17.

A smooth, gentle effect is produced by the careful mingling of dactyls and spondees, together with a predominance of liquids.

Incipe, parve puer, risu cognoscere matrem. *Virgil*, *Eclogue*, IV, 60.

When the metre does not allow a variation in feet, the different effects must be produced by a careful choice of words, harmonious elisions, correct caesural pauses and run-over lines. A careful study of the lyrics of Horace will be the best guide.

E. Prosody

Prosody is that part of grammar which teaches the quantity of vowels and syllables.

Vowels are long or short either by nature or position. By position we mean the place of a vowel in respect to consonants following it in the same syllable, the following syllable, or even in the word following it in a verse.

Vowels may also be common in quantity; that is, a vowel followed by a certain combination of consonants may be considered either long or short as the exigencies of the metre demand.

The following rules embrace to a certain extent the principles governing prosody in Latin, and will be of

great service in enabling one to acquire a working knowledge of the correct value of most syllables, and thus prevent the loss of time necessary where the quantities of ordinary words are unknown. It is impossible, however, to construct a set of rules that will embrace all cases, so these must be supplemented by the use of a *Gradus* or dictionary.

The rules are divided into general and special ones.

I. GENERAL RULES

1. All contracted syllables and diphthongs are long :
oōgo (*coago*), **pāulo**.

Exception. The preposition **prae** in composition is short before a vowel : **praeo**.

2. Every vowel (and consequently the syllable) is long when followed by two consonants or a double consonant (*x* and *z*). This rule holds even when the second consonant begins the word following : **pārs**, **rēx**.

Tantae molis erāt Romanam condere gentem.

Exception. A vowel followed by a mute and liquid, both of which must be in the same syllable, is long or short *ad libitum* : **tenēbrae**.

3. A vowel followed by another vowel in the same word is short : **pīus**.

Exceptions. 1. **E** is long in the genitive and dative singular of the fifth declension when preceded by **i** : **diēi**.

2. **I** in **fio** is long in those tenses where it is not followed by **er** : **fiēbam**, **fiēri**.

3. **I** is common in genitives ending in **ius** : **alterīus**.

4. Greek nouns follow the quantity of the Greek : **āer**.

4. Derived nouns follow the quantity of the words from which they are derived: *ānimādvērtō*.

The exceptions to this rule are numerous and they can be learned only by experience.

II. SPECIAL RULES

5. The prepositions *a*, *e*, *de*, *di*, *se*, and *tra* are long in composition: *āmitto*, *dēduco*, *trāduco*, etc.

Exception. *Di* in *dīrimo* and *dīsertus* is short.

6. *Re* in composition is short: *rēduco*.

Note. *Re* in *rēfert* seems to be an exception to this rule, but as it stands for *res* and not *re*, it does not come under this rule.

7. *Pro* is generally long in Latin and short in Greek words: *prōficiō*, *prōlogus*.

Exception. *Prōpello* and a few others are common.

8. *Ab* and *ad* remain short in composition unless followed by a consonant: *ābeo*, *ādsum*.

9. The increment of nouns in the second declension is short: *puērī*.

Exception. *Iber* and *Celtiber* have the increment long.

10. The increment in *a* of the third declension is long: *pietas-ātis*, *animal-ālis*.

Exceptions. *A* is short in neuter nouns ending in *a*: *poema-ātis*.

A is short in nouns ending in *as* whose increment ends in *adis* or *atis*: *lampas-ādis*.

A is short in proper nouns ending in *al* or *ar*: *Caesar-āris*, *Hannibal-ālis*.

A is short in the genitives of *par*, *compar*, *anas*, *bacchar*, *hepar*, *jubar*, *bar*, *nectar*, and *trabs*.

11. The increment in *e* of the third declension is short: *seges-ēs*.

Exceptions. *E* is long in nouns ending in *en* which have the genitive ending in *enis*: *siren-ēnis*.

E is long in words derived from the Greek where it stands for *era*: *orator-ēris*.

E is long in Hebrew proper names: *Daniel-ēlis*.

The increment *e* is long in the following words: *haeres*, *lex*, *loquples*, *magnes*, *merces*, *quies*, *rex*, *vel*, *vervex*.

12. The increment in *i* and *y* of the third declension is short: *homo-inis*, *martyr-ŷris*.

Exceptions. Nouns ending in *ix*: *felix-icis*. The following observe the regular rule: *calix*, *filix*, *fornix*, *nix*, *pix*, *salix* and (*vix*) *vicis*.

The increment *i* is long in *Dis-itis*, *glis-iris*; and in the plural of *vis*, *vires*, *virium*.

Nouns derived from the Greek and ending in *in* have a long increment: *delphin-inis*.

The following also have a long increment: *quiris-itis*, *Samnis-itis*.

13. The increment in *o* of the third declension is long: *sermo-ōnis*.

Exceptions. *O* is short in neuter nouns ending in *or*, *ur*, and *us*: *marmor-ōris*, *ebur-ōris*, *pectus-ōris*.

Proper nouns derived from the Greek have *o* short in the increment: *Hector-ōris*.

O is short in the following: *arbor*, *bos*, *compos*, *impos*, *inops*, *lepus*, *memor*, *praecox*, *tripus*.

14. The increment in *u* of the third declension is short: *consul-ūlis*.

Exceptions. The increment *u* is long in the case of those nouns whose genitives end in *udis*, *uris*, and *utis*: *palus-*

fidis, jus-ŭris, salus-ŭtis. But **pecus-ŭdis, intercus-ŭtis,** and **Ligur-ŭris** have a short increment.

The increment is long in the following: **lux-ŭcis, Pollux-ŭcis,** and (**frux**) **frŭgis.**

15. **A, e, and o** are always long in the increment of the plural of all declensions, and **i** and **u** are always short: **flammārum, dīŕum, bonōrum, hostībus, artūbus.**

16. In the increment of verbs **a** is long: **amāmus.**

Exception. **Do** and its compounds have a short **a**: **dāre, circumdāre.**

17. In the increment of verbs **e** is long: **amēmus, monēmus, regēbant.**

Exceptions. **E** before **r** is short in the first part of the increment of the present and imperfect tenses of the third conjugation. In the second part of the increment it is long: **regērem, regēre, regērēris.**

E before **ram, rim, and ro** is short: **amavēram, monuērim, dedēro.**

E is short in the second person passive ending in **beris** and **bere**: **amabēris, amabēre.**

E is short in **vēlim** and its inflections.

E is sometimes shortened in the perfects **dedērunt, stetērunt, and tulērunt.**

18. In the increment of verbs **i** is short: **vidīmus, amavīmus.**

Exceptions. **I** is long in the first part of the increment of verbs of the fourth conjugation: **venīmus, audīrent.**

I is long in the present subjunctive of the verbs **volo, nolo, malo, sum** and its compounds: **sīmus, velīmus, possīmus.**

In the first and second person plural of the future perfect indicative and perfect subjunctive, the *i* in **rimus** and **ritis** is common in poetry: **amaverimus**, **monueritis**.

19. **O** in the increment of verbs is long: **amatôte**.

20. **U** in the increment of verbs is short: **sûmus**.

Exception. **U** is long in the penult of futures ending in **rus**, **ra**, and **rum**: **amatûrus**, **amatûra**, **amatûrum**.

21. Dissyllabic perfects have the first syllable long: **vidi**.

Exceptions. The following shorten the first syllable: **bîbi**, **dēdi**, **fîdi**, **scîdi**, **stēti**, **tûli**.

22. Reduplicative perfects shorten the first two syllables: **cēcîni**, **tētîgi**.

Exceptions. **Cecîdi** from **caedo** and **pepēdi** from **pedo** lengthen the second syllable.

23. Dissyllabic supines and their participles lengthen the first syllable: **visus**, **visu**, **visum**.

Exceptions. The following shorten the first syllable: **dātum** from **do**; **cîtum** from **cleo**; **îtum** from **eo**; **lîtum** from **lino**; **quîtum** from **queo**; **râtum** from **reor**; **sâtum** from **sero**; **sîtum** from **sino**; **stâtum** from **sto**.

24. Supines in **utum**, especially of more than two syllables, and their participles have a long penult: **tribûtum**, **tribûtus**.

Exceptions. **Rûtum** and **rûtus** from **ruo**, together with their compounds, have a short penult: **obrûtum**, **dirûtum**, etc.

25. The penult of supines in **itum**, together with the participles, is long when the perfect ends in **ivi**,

and is short when it does not end thus: **auditum**, **auditus**; **monitum**, **monitus**.

Exception. The compounds of **eo** shorten the penult of the supine and participle: **abitus**.

26. Final **a** is short: **regiā**.

Exceptions. Final **a** is long in the ablative singular of the first declension.

Final **a** is long in numerals ending in **gintā**: **trigintā**.

Final **a** is also long in the imperative, in adverbs (except **ciā**, **itā**), and in prepositions.

27. Final **e** is short: **incipē**.

Exceptions. Final **e** is long in nouns of the first and fifth declensions: **Penelopē**, **diē**.

It is long in the imperative of the second conjugation: **monē**.

It is long in adverbs formed from adjectives of the second declension, except **benē**, **malē**, **supernē**, **infernē**.

It is also long in **fermē**, **ohē**, and **ferē**.

28. Final **i** is long: **virtuti**.

Exceptions. The following have final **i** common: **mihī**, **tibi**, **sibi**, **quasi**, **ubi**, and **utī**; **nisi** is always short.

Final **i** is short in the dative and vocative of nouns in the third declension derived from the Greek: **Paridī**, **Parī**.

29. Final **o** is common: **volō**.

Exceptions. It is always long in the dative and ablative, and in the case of adverbs formed from adjectives of the second declension: **hortō**, **subitō**.

It is long in **ergō**.

It is long in prose but short in verse in **citō**, **immō**, **illicō**, **cedō** (for **dicō**), **modō**, **quomodō**, and generally short in **ego**.

Final **o** is long in the case of proper nouns taken from the Greek where **o** stands for omega: **Clīō**, **Didō**.

30. Final **u** is long: **luctū**.

31. Final **y** is short: **Tiphŷ**.

32. Final syllables ending in **b**, **d**, and **t** are short by nature: **sūb**, **quīd**, **capūt**.

33. Final syllables ending in **o** are long by nature: **sio**, **dūo**.

Exceptions. **Nēc** and **donēc** are short and **fāo** is common.

34. Final syllables in **i** are short except in the case of Hebrew proper names: **procūl**, **Daniēl**.

35. Final syllables in **m** are either long or elided.

36. Final syllables in **n** are long: **quīn**, **nōn**.

Exceptions. Final **en** is short in nouns of the third declension whose genitives end in **inis**: **flumēn-inis**.

The final syllables of the following are short by nature: **ān**, **īn**, **tamēn**, **forsān**, **deīn**, **proīn**, **attamēn**, **vidēn**, **nos-tīn**, **egōn**.

Greek nouns have the final syllables short where **o** represents the Greek letter omicron.

The final syllables in **Thetīn** and **Maiān** are short.

37. Final syllables in **r** are short by nature: **labōr**.

Exceptions. The following monosyllables and their compounds are long: **cūr**, **fūr**, **fār**, **nār**, **lār**, **pār**.

Nouns derived from the Greek and ending in **er**, where the **e** represents the letter eta, are long: **aēr**.

38. Final **as** is long by nature: **aetās**.

Exceptions. Nouns derived from the Greek and whose genitives end in **adis** have short **a** in the nominative: **lampās**.

Nouns of the third declension derived from the Greek have the final syllable short by nature if their accusative plural ends in **as**: **Troadās**.

39. Final syllables ending in **es** are long by nature: **nubēs**.

Exceptions. Final **es** increasing in the genitive with short **e** or **i** is short: **milēs**, **militis**. It is long, however, in the following words: **Cerēs**, **abiēs**, **ariēs**, **pariēs**, **pēs** and its compounds.

Final **es** is short in **penēs**, **ēs** (from **sum**) and its compounds (**potēs**, **adēs**, etc.).

Nouns derived from the Greek have final **es** short in the nominative and vocative plural: **Troēs**, **Arcadēs**.

40. Final syllables ending in **is** and **ys** are short by nature: **hostis**, **Capys**.

Exceptions. Final **is** is long in the dative and ablative plurals of the first and second declensions: **rosis**.

It is long in the second person singular, present tense of verbs of the fourth conjugation: **audis**.

It is also long in the following: **lis**, **dis**, **sis** (and its compounds) and **vis** (both the noun and verb).

41. Final **os** is long by nature: **hortos**.

Exceptions. It is short in **compōs**, **impōs**, **ōs** (**ossis**), and **exōs**.

It is also short where **o** of the final syllable stands for the Greek omicron in derived words: **melōs**.

42. Final **us** is short: **bonus**.

Exceptions. It is long in the genitive singular, nominative, vocative, and accusative plural of nouns of the fourth declension: **gradūs**.

It is long in the nominative singular of nouns which keep the **u** in the increment of the genitive: **virtūs**, **virtutis**.

It is also long in **tripūs** and in the holy name of **Jesūs**.

43. Monosyllables ending in a vowel are long: *tē*, *stō*, *si*.

Exceptions. The enclitics *quē*, *vē*, *nē*, and the particles *oē*, *tē*, and *ptē* are short. *Nē*, however, meaning *lest*, is long. The interjection *O* is long before a consonant but common before a vowel:

Ō patria, *ō* divum domusque Ilium . . .

Ō utinam tunc cum Lacedaemona . . .

Te Corydon *ō* Alexi. . . .

PART TWO

RULES AND EXERCISES FOR EACH KIND OF VERSE

1. Hexameter Verse

THE hexameter verse consists of six feet, four of which are indifferently dactyls or spondees, the fifth a dactyl, and the sixth a spondee. A spondee is rarely found in the fifth foot, in which case the fourth is then a dactyl. The placing of a spondee in the fifth foot should not be imitated by beginners.

The number of dactyls and spondees in a line should be determined by the character of the thought to be conveyed. A quick, light verse is made up of dactyls, while a correspondingly heavy line consists mainly of spondees. The best effect, in general, is produced by a number of each.

The words should not coincide with the feet. The harmony and rhythm of the line demand that they extend from one foot to the other. The violation of this rule often makes a hexameter line mere prose :

Aurea scribis carmina, Iuli, maxime vatium. Ennius.

Caesura. As has been said before, there are several places in a hexameter line where the caesura may be found. The more common one comes after the first syllable of the third foot. A caesura after the first syllable of the fourth foot is good for the sake of

variety. The weak caesura, namely, the one which occurs after the second syllable of a dactyl either in the third or fourth foot, may be allowed, though rarely.

A caesura must never come after an elided syllable.

A caesura in the second foot occurs rarely, except where there is a principal caesura in the fourth.

First Foot. The first foot in a hexameter line should preferably be a dactyl, though the spondee is not forbidden. Rarely is a spondee found there belonging to a sentence of the previous line and followed by a pause. The few instances of the kind, found in Virgil, may be reduced to the following cases:

a) When the spondaic word is followed by a copulative conjunction connecting it with the next proposition:

Atque ipsae memores redeunt in tecta suosque
Ducunt et gravido superant . . . *Virgil, Georgics, III,*
316-317.

b) When a repeated particle is nearly equivalent to a connective conjunction:

Sic canibus catulos similes sic matribus haedos
Noram: sic parvis . . . *Virgil, Eclogue, 1, 23.*

c) When the word so placed is emphatic:

Ingens quod torva . . .

d) A spondee, consisting of a trisyllable with its final syllable elided, is sometimes found in this position:

Alternis igitur contendere versibus ambo
Coepere: alternos musae. *Virgil, Eclogue, VII, 18.*

Second Foot. The second foot should not be followed by a pause unless the last syllable be elided and

the next word be a monosyllable, or it ends in a monosyllable. Such particles as *et*, *ac*, and *aut* generally follow the elision in Virgil:

Non aliter quam non . . .
In pejus ruere ac retro . . .

Third Foot. The strong caesura, that is the one coming after the first syllable of the third foot, occurs in by far the greatest number of verses. This is the one to be generally used by versifiers.

If the weak caesura occurs, namely the one after the second syllable of a dactyl in the third foot, a second caesura is generally found either in the second or fourth foot, or in both:

Dixit, et, os impressa torso, 'moriemur inultae.' *Aeneid*,
IV, 659.

According to Herman this caesura is most suited for weak arguments.

Verses divided in the middle were greatly objected to by the ancient critics, but they are by no means rare.

When the third foot has the strong caesura, it may be followed by a monosyllable, or a word of two short syllables.

The equal division of a verse into two parts is less pleasing when the third foot is a spondee.

Fourth Foot. If the first two feet in a line are dactyls, the fourth is preferably a spondee, unless a light, tripping line is desired.

If a spondee occurs in the fifth foot, the fourth must be a dactyl. This combination is too rare to be imitated.

Fifth Foot. This must be a dactyl, as the spondee is not very common in this position.

The fifth foot may be formed of a single word, or by two words, the second of which forms part of the sixth foot:

Condere | gentem.

Alta pa|rentum.

A monosyllable followed by a quadrisyllable for the fifth and sixth feet, or a single word by itself completing the two feet is not good:

Est ani|matum.

Interi|ore.

A fifth foot formed of two words does not sound well if the first be a monosyllable; a dissyllable followed by a monosyllable may be suitable:

Sit tibi | faustum.

Primus ab | oris.

A word of more than three syllables may be used for the fourth and fifth feet occasionally:

Comi|tumque pa|rentum.

Defen|soribus | istis.

Ca|rentia | signa.

Sixth Foot. This is always a spondee. The last syllable may be either long, short, or common, as the ancients disregarded its length. A syllable long by nature, or ending in a consonant, was generally preferred. The short vowel at the end of a line is not, however, rare.

A noun, pronoun, or verb is to be preferred to any other part of speech, but the exceptions to this are very common.

A monosyllable at the end of a line, unless it be for effect, is not to be allowed. The following examples, taken from Virgil and Horace, aim at a particular effect, but they are not to be imitated. *Est*, preceded by a word whose final syllable is elided, is allowed.

Procumbit hu|mi bos. *Aeneid*, V, 481.

Parturiunt montes, nascetur | ridicu|lus mus. *Ars Poetica*, l. 139.

Mutatae agnoscunt excussa|que | pectore | Juno est. *Aeneid*, V, 679.

Si vis me | flere do|lendum est. *Ars Poetica*, l. 102.

2. Exercises in Hexameter Verse

I. THE FIFTH AND SIXTH FEET

As the fifth and sixth feet of a hexameter line are necessarily fixed and, moreover, contribute most to the effect of the verse, they will furnish a little difficulty to the student in the beginning. For this reason, we begin the exercises with practice in these two feet.

As we have said in the rules for the fifth and sixth feet (page 26), they may be formed in various ways: a word completing each foot; a dissyllable followed by a trisyllable or by a monosyllable and dissyllable; a word of more than three syllables (forming part of the fourth foot) followed by a dissyllable.

- a) Murmura | montis.
- b) Alta pa|rentum.
- c) Ca|rentia | signa.
- d) Comi|tumque su|orum.

Read over carefully the rules for the fifth and sixth feet (page 26).

Exercise 1*(Model — Murmura | montis.)*

He terrified the enemy.	(He tried) to break the
The bodies in death.	weapon.
From the high clouds.	From the top of the moun-
In the clear air.	tain.
	They strike their chests.
	The divinities of heaven.

Exercise 2*(Model — Alta pa|rentum.)*

The swallow of spring.	The threads of the sisters.
He rises from the reeds.	From a proud mouth.
Having spoken the words.	He always acted (<i>imperf.</i>).
The crowd of clients.	Filled (<i>fem.</i>) with modesty.

Exercise 3*(Model — Comi|tumque su|orum*

Car|entia | signa
 Defen|soribus | istis.)

Having been shut up in the	And the revered senate.
city.	Unconquerable in war.
Burn (<i>imper.</i>) down the	Bring in (his) sons.
ships.	Useless in arms.
To indulge in sleep.	The deeds of mortals (<i>adj.</i>).

II. EXERCISES IN THE FIRST HALF OF THE HEXAMETER

After the preliminary exercises on the fifth and sixth feet, those on the first half of the line naturally follow. The first two feet may be either dactyls or spondees, but the first is preferably a dactyl. In

these exercises the caesura will come after the first syllable of the third foot and thus complete the first half of the verse.

Read over carefully the rules for the first, second, and third feet (pages 24, 25).

Exercise 4

(*Model — Ūt cānī|būs sīmī|ēs.*)

The unhappy one with humble (mien).	He gave (it) nourishment.
They do not see with their eyes.	Bones cover the earth.
What more useful than fire!	Not humbly born.
	He himself genuflecting.
	Nor do the wretched escape.

Exercise 5

(*Same model as above but with or without elisions.*)

Thence the others hasten.	This he snatched from the
How easily it is received.	horse.
But he from his couch . . .	Nor was the deceit (<i>pl.</i>) concealed.
The journey began.	

III. EXERCISES IN BROKEN VERSE

In the following exercises each line contains the required number of syllables and correct words for a hexameter verse. It remains for the student to see how he can arrange these words so as to make them scan correctly.

The first step will be to mark all the quantities, taking care to note whether or not a vowel, short by nature, may become long by position.

It will be better to begin the arrangement of the words by selecting the words suitable for the fifth and sixth feet.

Where there is more than one choice, that order should be adopted which is best from the standpoint of smoothness and harmony.

Exercise 6

Dum lacus delapsa nisu inani defecit.
Hic non abdidit divitias nigrantibus antria.

Exercise 7

Ecce lilia tibi tollunt caudice se viridi.
Nil jam toto orbe foret vilius sale unquam.

Exercise 8

Atria querelis femineis ululata trepidant.
Nascenti regi aurea munera fuderunt.
Alcides in hortos dites per vim irrupit.

Exercise 9

Et nomina fecit numeros tum stellis navita.
Marius exsul caput ulva limosa abdidit.
Gentem funere diverso victricem aspice.

**IV. EXERCISES IN THE COMPLETE HEXAMETER
LINE**

The next step will be to translate the thought contained in an English sentence into Latin, and then to arrange the same, by a selection of the proper words and correct order, so as to form a hexameter verse.

Two things must be carefully observed: make your Latin sentence express exactly the thought; do not introduce a word not implied in the English sentence.

The best method of procedure will be to write in

Latin the sentence, and to mark all the quantities. Decide upon the words for the fifth and sixth feet. Then arrange the others. If the words chosen do not make the line, synonyms and phrases should be selected from the Gradus. For this reason, when translating the line, it would be well to put down several words at least for the nouns, verbs, and adjectives.

Phrases and clauses should be kept distinct, so that words belonging to a part of a sentence within a semicolon, colon, period, and even a comma sometimes, should not be intermingled.

In these exercises all sentences are complete in the single verse.

Exercise 10

1. The green herbs were the first bread for mortals.
2. Meanwhile the woods (*arbusta*) resound with the hoarse cicadas.

Exercise 11

1. A thousand days, two thousand days, and he is not seen.
2. As dark night wraps the world in its hollow shade.

Exercise 12

1. The angel of the Lord ordered us to relate these words.
2. Pallor is on the lips: disease in the whole body.

Exercise 13

1. Anger (*pl.*), rage, and crimes hateful to the heart.
2. There is a cave in the center, thick with osier and branches.

Exercise 14

1. He himself rushed along and scattered the dogs and like a madman . . .
2. His eyes gleamed with fire, and his neck stands forth rigid.

Exercise 15

1. How quickly the earth loses its purple hues (*sing.*).
2. Scorn pleasures; pleasure bought with sorrow gives harm.
3. Everyone forsooth is fond of his own pursuits.

Exercise 16

1. The iron ring is worn by constant use.
2. Behold the branches bent down by the weight of the apples.
3. Behold the rivulets gliding by with pleasing murmur.

Exercise 17

1. On one side the lofty woods resound with the lowing (*pl.*) [of the cattle].
2. Autumn gives the fruit; but summer rejoices in the flowers.
3. He was the first to intrust seeds to the untried earth.
4. And he himself was the first to skilfully make the plough.

Exercise 18

1. In the meantime he creeps with tottering steps through the city.
2. The hunter knows well where he may set his snares for the stags.
3. Time brings everything, likewise time bears everything away.
4. The passing years despoil us of everything.

5. Thou hast as many virtues, Virgin, as stars in the heavens.
6. Virtue is the only pathway of a peaceful life.

V. EXERCISES IN HEXAMETERS (Connected)

So far we have been dealing with single verses in hexameter metre. The next step will be to put into practice all the rules we have learned and render in correct and idiomatic Latin poetry an English poem. As it will be continuous verse, there will be run-over lines, though the thought, unless it be complex, should be as far as possible kept within a single verse. For the sake of variation, however, run-over lines should be introduced, otherwise monotonous precision will result.

The first and most important thing to bear in mind is that the Latin must express the thought contained in the English and yet be in the Latin idiom. This is a difficult task at first, but experience in prose composition, careful study of the poetic authors, together with diligent thumbing of the *Gradus* and dictionary, will enable the pupil to bring forth the idea in its proper form. A good test will be the retranslation of the verse into English.

Many thoughts may be expressed either by a word or phrase. Conciseness demands as few words as possible, though for effect this may be varied. If the exact word cannot be found in Latin to express the thought, then a paraphrase must be found.

When the sentence has been written in idiomatic Latin and the quantities have been marked, the student should consider what words will be most suitable for the fifth and sixth feet. Then he should arrange

the first half of the line. If the sentence translated still lacks the sufficient number of syllables to form a complete verse, he must determine whether he should draw upon the next sentence or rearrange his words or even use different expressions and paraphrases.

In the selection of words certain ones can always be eliminated, as for example, a short syllable between two long ones.

The arrangement of words must not violate the rule by which words generally should be found within or close to their respective clauses.

When a line has been formed that scans correctly, the next step will be to improve it, if it be possible. Too many spondees mar a line. Unless this arrangement is demanded by a solemn or mournful theme, it should be changed. Too many dactyls render a line too light and quick. In this case spondees should be introduced. Again, if the words all correspond with the feet, the line must be changed, as it violates one of the most important rules of versification (page 23).

Care should be taken not to introduce too many elisions, especially rough and inharmonious ones.

VI. A MODEL EXERCISE IN HEXAMETERS

That the student beginning the exercises may not be at a loss how to proceed, it will be well for him to study the following method of translating into hexameters these lines from Tennyson's *Enoch Arden*.

There Enoch traded for himself and bought
Quaint monsters for the markets of those times,
A gilded dragon also for the babes.

HINTS. — Let us suppose we have the following paraphrase :

(1) There Enoch traded for himself (*proprius*), agreeing with noun expressed in the idea ("traded"), (2) and bought quaint (*mira*) monsters to be sold again at home, (3) also (*et*) a dragon with gilded scales (literally "a dragon of gold and scales") to please (future participle agreeing with "dragon") the children.

Assisted by these hints we translate the passage as follows, putting down the synonyms where there is more than one that can be used :

Illic Enochus { commercium (a)
negotia (pl.) { gessit
proprium (a, am) { egit miraque (et) monstra
mercaturam { fecit

domi rursus vendenda { emit
coemit et { serpentem auro
mercatus est { draconem
squamisque (et) pueris placiturum.

The principal difficulty here will be to select the proper words for "trade," "bought" and "serpent."

The next step will be to mark all the quantities with the aid of the Gradus or dictionary, care being taken to notice those final quantities which may be long or short according to the word that follows in the verse.

Beginning with the fifth and sixth feet we find we have a choice of two renderings :—

prōpriă | gēssīt
cōm|mērciă | gēssīt

Ilic should start the line, and as Enochus has all the vowels long, it should come next and complete the line as far as the caesura :

Illic | Enō|chūs ||

Putting these two together we have almost the entire line :

Illic | Enō|chūs || | prōpriā | gēssīt
cōin|mērciā | gēssīt

If we use *propria gessit* for the fifth and sixth feet, all we need is one long (or two short) syllables to complete the third

foot, and a dactyl (or spondee) for the fourth foot. *Commercia* would qualify for this place, and thus we have the line :

Illic | Ēnō|chūs || cōm|mērciā | prōpriā | gēssit

As this line is rather heavy, we shall offset this by a preponderance of dactyls in the next verse. Now following the same course, we find that we have a choice of three different ways for the fifth and sixth feet :

| mīrā cō|ēmīt
| mōnstrā cō|ēmīt
vēn|dēndā cō|ēmīt

We could use either *mira*, *monstra*, or *rursus* for the sixth foot, but we should have nothing for the fifth. *Coemit*, however, with the above words makes a smooth ending to the line.

For the first foot we can use *miraque* or *monstraque*, leaving *vendenda* for the fifth. If we add *monstra* and *domi* to *miraque* we have the first half of the line :

Mīrāquē | mōnstrā dō|mī || | vēn|dēndā cō|ēmīt

All we need to complete the line is a spondee, as *ven-* is a long syllable. *Rūsūs* qualifies for this, so we complete the line thus :

Mīrāquē | mōnstrā dō|mī || rūr|sūs vēn|dēndā cō|ēmīt.

For the last line we have the following words left :

et { *draconem*
serpentem auro squamisque pueris placitum
anguem

To form the fifth and sixth feet we might put *pūer|is plācī|tūrūm*, which would scan, but it is a poor combination. As we have no word forming a complete dactyl we cannot use *squamis* or *auro* for the sixth foot, though they would make a good ending to the line. We can, however, use *draconem* for the last word in the line, and with *squamisque* we shall have the fifth and sixth feet :

squā|mīsquē drā|cōnēm

As we have used *que* in the preceding line and have it in the fifth foot of this line it would be well to commence the first foot with *et* for variety. With *pueris* it will form the opening dactyl. If *placitum* follows we have the first three feet :

Et pŭē|rīs plācī|tūrūm . . . squā|mīsquē drā|cōnēm

If we put *auro* following, we have the complete line :

Et pŭē|rīs plācī|tūrum aū|rō || squā|mīsquē drā|cōnēm.

In this rendering we have an elision and the caesura in the fourth foot. If we wish to avoid the elision and also put the caesura in the third foot, we must change our words. The idea expressed in *placitum* may be translated by *munus* or *donum*. Putting *auro* after *pueris* and *munus* or *donum* next, we shall have the verse :

Et pŭē|rīs aū|rō || mū|nūs squā|mīsquē drā|cōnēm.
dō|nūm

By changing the words around we can make four different renderings of the line.

Et dōnūm pŭērīs aūrō squāmīsquē drācōnēm
Et mūnūs pŭērīs aūrō squāmīsquē drācōnēm
Et pŭērīs aūrō mūnūs squāmīsquē drācōnēm
Et pŭērīs aūrō dōnūm squāmīsquē drācōnēm

Any one of these lines may be used, which fact goes to show that while the hints given with each exercise may assist us, they do not have to be followed.

If the student follows this method in working out his line, he will have a certain uniform mode of proceeding which will enable him to work more easily. The first two steps, translating and marking the quantities, he can omit after a little practice, but in the beginning it will be well for him to follow all the steps noted down in the model just shown. If he does this,

“Nec facundia deseret hunc nec lucidus ordo.”

— *Ars Poetica*, l. 41.

Exercise 19*Ad Mariam* (Translated)

Behold a waste with thorns o'ergrown,
 To sturdy yeoman's share unknown;
 Amidst it, lo! a lily rare
 Sweet smiles, with mien full pure and fair;
 Her snowy shield
 Commands the field.
 That land are we — our sins the brambles wild;
 The lily Thou! O Virgin undefiled!

HINTS. 1. Imagine to yourself a field bristling with rough thorns

2. Which the sturdy ploughman has turned with no share.
3. But in the middle of the field, lifting its lofty head (*pl.*) smiles
4. A lily, and, snow-white, it rules over (in) the uncultivated waste (*herba*);
5. We mortals are that land; the thorns are our crimes;
6. But thou, purest Virgin, [art] the peerless flower.

Exercise 20*Isaias*, XI, 6

The wolf shall dwell with the lamb,
 The leopard shall lie down with the kid;
 The calf and the lion and the sheep shall abide together.

HINTS. 1. The lamb accompanied by (*sociatus*) the wolf sports (*lascivio*) in the fields,

2. The kid and the leopard rest in tranquil peace;
3. And with the lion the sheep and the calf seek the stables.

Exercise 21Prologue to *Evangeline*, Longfellow

This is the forest primeval. The murmuring pines and the hemlocks,

Bearded with moss and in garments green, indistinct in
the twilight,
Stand like Druids of eld, with voices sad and prophetic;
Stand like harpers hoar, with beards that rest on their
bosoms.
Loud from its rocky caverns, the deep-voiced neighboring
ocean
Speaks, and in accents disconsolate, answers the wail of the
forest.

HINTS. 1. "This" — "here"; "murmuring" is to agree
with "hemlock"; place both "pines" and "hemlocks" in the
singular.

2. Translate: Green as to their vesture (*pl.*) and with moss,
indistinct in the twilight (*sub nocte*).

3. As the old Druids, prophesying with sad voice, they stand.

4. As the harper was wont to stand (*imperf.*), bearded to
the very (*imus*) bosom.

5. "Loud" is omitted, as it is contained in the verb in the
following line.

6. Cries out, speaking sadly (*triste*) to the sad words of the
forest.

Exercise 22

Prologue to *Evangeline*, Continued

This is the forest primeval: but where are the hearts that
beneath it
Leaped like the roe when he hears in the woodland the voice
of the huntsman?
Where is the thatched-roof village, the home of Acadian
farmers, —
Men whose lives glided on like rivers that water the wood-
lands,
Darkened by shadows of earth, but reflecting an image of
heaven?
Waste are those pleasant farms, and the farmers forever
departed!

Scattered like dust and leaves when the mighty blasts of
 October
 Seize them and whirl them aloft and sprinkle them far
 o'er the ocean.
 Naught but tradition remains of the beautiful village of
 Grand Pré.

HINTS. 1. Here (is) the ancient forest. But where (are) the hearts that leaped (*pres. part.*),

2. As the stag, fearing the voice of the huntsman (*participle*) in the field?

3. And where (is) the home, covered as to its roof (*pl., accus.*) with straw, of the farmer of Acadia (line 4), —

4. Who lived (*imperf.*) as the stream in the fields,

5. Shadowed by the foliage, but full of the image of heaven?

6. "Waste are" — *cecidere*; omit "and"; "forever departed" — use perfect of *fugio*.

7. Like to the leaves of autumn, scattered about with the dust,

8. Which the whirlwind has seized, raised aloft, [and] poured over (in) the ocean.

9. Naught, but the name, Grand Pré (*Maxima Prata*) remains of the city.

Exercise 23

Dante's *Paradiso*, Canto XXXIII

Virgin mother, daughter of thy Son,
 Lowly and uplifted, more than any creature,
 Fixed goal of the eternal Counsel,
 Thou art she who didst human nature so ennobel,
 That its Maker scorned not to become its making.
 In thy womb was lit again the love under whose warmth
 In the eternal peace this Flower hath thus unfolded.

HINTS. 1. O virgin (*cf.* Vocabulary) Mother, daughter of (thy) Son (N.B. Nouns in *ius* end in *ii* or in *i* in the genitive),

2. Loftier and superior (*supremus*) to all men in modesty,

3. Whom the Trinity eternally decreed to be.
4. Thou didst (so) adorn mankind, that the Creator Himself,
5. Of the world, did not scorn, at the same time, to be Himself created.
6. In thy womb was lit (*fervesco*) again the heat of love,
7. By which that flower thus unfolded (*floreo*) in the eternal alliance.

Exercise 24

Dante's *Paradiso*, Continued

Here thou art to us the meridian torch of love,
 And there below with mortals art a living spring of hope.
 Lady, thou art so great and hast such worth,
 That if there be one who would have grace, yet not through thee,
 His longing seeketh to fly without wings.
 Thy kindliness not only succoureth those who seek,
 But doth oftentimes freely forerun request.

HINTS. 1. Here thy love for us is the sun at meridian (*altissimus axe*),

2. There below thou art a living fount to those who hope (*part.*).

3. O Lady, thou art so mighty, and of such great worth,

4. That whosoever wishes grace, but scorns thy help (*numen, abl. absol.*)

5. He (*hic*) ardently (*adj.*) seeks the heights (*ardua, pl.*) of heaven, bereft of wings.

6. Not only does thy goodness help those who seek (*part.*)

7. But also of its own accord foreruns request (literally. "the words of him praying").

Exercise 25

Dante's *Paradiso*, Continued

In thee is tenderness, in thee is pity,
 In thee munificence, in thee united

Whatsoever in created beings is of excellence.
 Now he who from the deepest pool of the universe,
 Even to here hath seen the spirit lives, one after one, seeks
 Of thee grace for so much power as to be able
 To uplift his eyes more high to final bliss.

HINTS. 1. Thou art tender (*pietatis amans*), in thee (there is) great kindness ;

2. Lavish (art thou) with thy gifts ; in whom united (*simul*), whatsoever virtues (*sing.*, line 3) in all (men)

3. Have been found without stain, we know to be present.

4, 5. Now (*iammodo*) he (*ille*, last word in line 5), who likewise saw the shades of dark Avernus and of the Elysian abode, seeks,

6, 7. These lines are to be translated by one in Latin : that he may see above (*altius*) the sublime throne of salvation.

Exercise 26

The Creation, Milton

Here finished He, and all that He hath made
 Viewed and behold ! all is entirely good.
 So even and morn accomplished the sixth day :
 Yet not till the Creator from His work
 Desisting, though unwearied, up returned,
 Up to the heaven of heavens, His high abode.

HINTS. 1. Here finished He, (and) the parts which He (to be expressed) had made,

2. All he viewed, and behold ! all (were) good (*decorus*).

3. Thus came the sixth day (*sol*), (so) came the sixth evening.

4, 5. Not, however, before God, desisting from his work (*conatus*), (though) unwearied (*indefessus agendo*) upward returned

6. To the high citadel (*pl.*) of heaven, his lofty abode (*pl.*).

Exercise 27

The Creation, Continued

Thence to behold this new created world,
Th' addition of His empire, how it showed
In prospect from His Throne, how good, how fair,
Answering His great idea. Up He rode,
Following with acclamation and the sound
Symphoneous of ten thousand harps that tuned
Angelic harmonies. The earth, the air
Resounded, (thou rememb'rest for thou heard'st).

- HINTS. 1. Whence he could behold the new created world,
2. Added to His empire, how (*cuius imaginis*) it showed
(*sum*)
3. Seen in prospect from His throne, how fair (it was) and
good (*aptus*),
4. Answering (*idoneus*) His great mind. He rose (*se*
tollere)
5. And the air resounded with applause and with the harps
that sounded
6. Heavenly songs in sweet harmony : the earth
7. Was filled with the sound (*insono*), sending back the
voices to the stars reverberating (*pulsus*)
8. (Thou rememberest the sound, for it came to thy ears).

Exercise 28

The Creation, Continued

The heavens and all the constellations rang,
The planets in their stations listening stood,
While the bright pomp ascended jubilant.
'Open, ye everlasting gates,' they sang ;
'Open, ye heavens, your everlasting doors ; let in
The great Creator, from his work returned
Magnificent, His six days' work, a world.'

- HINTS. 1. The heavens (*arces caelestes*) and the constellations rang (*imperf.*),
 2. The planets heard the sound in their course and stopped.
 3. While the joyous and gleaming pomp ascended.
 4. "O ye immortal gates, open," they sang.
 5. "O heaven, open thy eternal gates. ("Great" is placed in this line also.)
 6. Let that great (line 5) Creator enter, returning from his task
 7. Magnificent, a world having been made by Him (*dat.*) within the sixth day (*lux*)."

Exercise 29

The Nightingale, Bradstreet

While musing thus, with contemplation fed,
 And thousand fancies buzzing in my brain,
 The sweet-tongued philomel perched o'er my head
 And chanted forth a most melodious strain,
 Which wrapped me so with wonder and delight,
 I wished me wings with her awhile to tame my flight.

- HINTS. 1. I stood revolving many (thoughts), thus fed by idle dreams (*studium, sing.*)
 2. While a thousand fancies were surging in my idle mind.
 3. And (*iamque*) a melodious bird, the philomel (line 4) stood above my head
 4. And poured forth from her tuneful (*liquidus*) throat her melody.
 5. I stood amazed and, ravished with delight, on wings
 6. I wished likewise to fly awhile through the air.

Exercise 30

The Nightingale, Continued

"O merry bird," says I, "that fears no snares,
 That neither toils nor hoards up in thy barns,

Feels no sad thoughts nor cruciating cares
To gain more good, or shun what might thee harm ;
Thy clothes ne'er wear, thy meat is everywhere,
Thy bed a bough, thy drink the water clear,
Remind'st not what is past, nor what's to come dost fear."

HINTS. 1. Fortunate (*fem.*) (one) indeed (*nimis*) ; no nets (*are*) a fear (*dat.*) for thee.

2. No labor urges thee on ; neither dost thou gather the harvests into thy granaries,

3. To be conscious of naught, to be afflicted with no care

4. Is thy lot ; the more thou seekest (*subj.*) the (more) thou dost avoid harm (*pl.*) ;

5. And (*at*) thy food (*is*) everywhere, and (*at*) thy clothes never wear out,

6. Thy cups are the clear fountains, thy bed a bough,

7. Neither mindful (*dat.*) of the past (*vetera, um*) nor fearing (*dat.*) what is soon to come (*fut. partic.*).

Exercise 31

Lycidas, Milton

Where were ye, Nymphs, when the remorseless deep
Closed over the head of your loved Lycidas ?
For neither were ye playing on the steep,
Where your old bards, the famous Druids, lie :
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizzard stream :
Ay me ! I fondly dream
Had ye been there, for what could that have done ?
What could the Muse herself that Orpheus bore,
The Muse herself for her enchanting son,
Whom universal nature did lament,
When by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore ?

HINTS. 1. What places held ye Nymphs, ("The deep" and "loved" also go in this line at the end.)

2. When the remorseless deep (line 1) sent the loved (line 1) head of Lycidas beneath the wave?

3. For neither were ye playing (*agere ludos*) on the steep (*vertex declivus*),

4. Where the bards of ancient fame, the Druids, rest;

5. Nor (*nec iam*) where Mona stands high with rugged peaks,

6. Nor where the mystic Deva (*Dēva, masc.*) wanders in spreading stream.

7. Ah me (*dat.*), deceived by vain fancies (*sing.*) I imagine you (*pl.*)

8. Present; for what could your presence avail (*imp. subj.*)?

9. What could (*iuvo*) the Muse herself, I say, the mother of Orpheus (*genetrix Orphēiā*),

10. The Muse for her son (*accus.* depending on *iuvo* understood), who melted all with song,

11. Whom when snatched away (*part.*) universal nature, pitying, did lament

12. At the time when the rout (*thiasus*) which filled the air with shouts

13. Unhallowed, gave his head (*ora*) to the swift waters of the Hebrus,

14. The gory head (*ora, repeated*) of the hero, to carry (*infin.*) to the shores of Lesbos.

Exercise 32

Lycidas, Continued

Alas what boots it with incessant care
To tend the homely slighted shepherd's trade,
And strictly meditate the thankless muse? . . .
Fame is the spur that the clear mind doth raise,
(The last infirmity of noble mind),
To scorn delights and live laborious days,
But the fair guerdon which we hope to find,

And think to burst out into sudden blaze,
Comes the blind Fury with th' abhorred shears,
And slits the thin-spun life. "But not the praise,"
Phoebus replied, and touched my trembling ears.

HINTS. 1. Alas, alas! what boots it (*invo*) to ply (*exerceo*) with faithful zeal

2. The despised art (*opus*) of the shepherd and his inglorious tasks,

3. Meditating (*accus.*) the ungrateful muse with persistent zeal (*munus*)?

4. Fame, which (*is*) the last infirmity (*error*) of the noble breast,

5. Fame has a spur which urges on (*subj.*) the fiery hearts

6. To scorn delights, and live laborious (*acerbus*) days.

7. When, however, we hope to be able to obtain the longed-for

8. Prize, and to break through the darkness into sudden light,

9. Comes the blind Fury, and with her hateful shears (*sing.*) ("Life" goes in this line)

10. Cuts the thin threads of life (line 9). "But not, however," says Apollo,

11. "The glory of it also (*et*). And he touched my trembling ears.

Exercise 33

Sohrab and Rustum, Arnold

But the majestic river floated on,
Out of the mist and hum of that low land,
Into the frosty starlight and there moved
Rejoicing, through the hushed Chorasman waste,
Under the solitary moon; — He flowed
Right for the polar star, past Orgunje,
Brimming and bright and large; then sands begin
To hem his watery march, and dam his streams,
And split his currents; that for many a league,

The shorn and parcelled Oxus strains along
 Through beds of sand and matted rushy isles —
 Oxus forgetting the bright speed he had
 In his high mountain-cradle in Pamere,
 A foiled circuitous wanderer — till at last
 The longed-for dash of waves is heard, and wide
 His luminous home of waters opens, bright
 And tranquil, from whose floors the new bathed stars
 Emerge, and shine upon the Aral sea.

HINTS. 1. Meanwhile the river in its majestic course
 (*agmen*) floats along,

2. Through the fields, leaving behind both uproar of men
 and the mists,

3. Beneath the cold stars of heaven and thence moves
 (*pass.*)

4. Joyful in its journey (*accus.*) through the Chorasman
 wastes with its melancholy peace,

5. The solitary (*noctivagus*) moon guiding his course ;
 then (*deinceps*)

6. He turns all-gleaming towards the North, Orgunje
 (*Orgingia*) being left behind,

7. Swelling in the mighty mass (of water) : soon the sands
 his course (*agmen*)

8. Impede, and restrain his waters and cut his currents ;

9. Then for a long way the broken Oxus (*Oxus*, *i*) rolls
 along

10. Among the sandy Syrtes, where many an island (line 11)
 with rushes

11. All-matted, restrains and divides his course.

12. Nor does he remember how, with a leap (*part.*) he had
 burst forth from the high

13. Cliffs of Pamere (*Pāmērūs*, *i*) where his first cradle (*pl.*)
 stands,

14. And he wanders with blind currents, uncertain of his
 course (*eundi*) —

15. At length the longed-for sound of waters comes ;

16. His home is open wide and glitters: the tranquil (line 17) surface is smooth (prosternor)

17. "Tranquil" goes in this line. And the shining stars rise up out of the midst (line 18) of the waters,

18. "Out of the midst" goes in this line. And the well-known sea shines in their light.

3. Elegiac Verse

Elegiac verse consists of a hexameter line followed by a pentameter. It is the measure adopted by the poets for mournful themes from which it derives its name. Ovid, Propertius, and Tibullus were the principal Roman poets who used this metre.

The student, who has been trained in the preceding exercises in hexameters, will use to advantage his knowledge and experience in the first half of the elegiac couplet. The second half of the distich will cause him some difficulty at first; this, however, will be lessened by a careful observation of the rules for the pentameter line.

I. GENERAL RULES

The sense of every distich should be complete in itself. There are, however, a few exceptions. The first part of the distich also ought, as far as possible, to be complete in itself.

When the sense runs on, the pentameter will best begin with a dactyl and the end of the dactyl is a good place to finish the clause. For impressiveness, however, the sense may close with a spondee.

A pause at the end of a third long syllable has no parallel in Ovid.

Often the sense runs on to the ending of the pentameter.

Avoid monotony by skilful arrangement of words; let the pentameters vary in construction.

Familiarity with Ovid is the best means to secure facility and success. * The ear must be trained.

PECULIARITIES OF OVID

The shortening of final *o* is very rare and only in *modo*, *cito*, etc.

A short final vowel before *sc*, *sq*, and *st* is very rare.

Elision of final vowels and *m* is rare, and only with short vowels and in words of two or more syllables.

The use of words of five syllables in the latter half of the pentameter, such as *evoluisse* and *attuleratque*, is rare but is allowed.

His short and separate sentences are full of animation:—

Marte satos scires timor abfuit . . .

He repeats frequently the same emphatic word.

He uses with effect the participle and the apostrophe.

II. RULES FOR THE HEXAMETER LINE OF THE DISTICH

It is preferable to begin with a dactyl, though the sense and emphasis sometimes require a spondee.

There must be one principal caesura. This should generally be the first syllable of the third foot.

Hexameter endings are more varied than the pentameter. Gerunds, gerundives, and participles are allowed, though rare.

Things to be avoided in the hexameter:—

1. Too many elisions in the same verse (except for emphasis).
2. Too many dactyls (except in a light tripping strain).
3. Too many monosyllables and polysyllables.
4. Avoid elision at the end of a verse.
5. Avoid a monosyllable at the end of the verse except: (a) in onomatopoeia; (b) with *est* and elision; (c) with *ne se*.
6. Avoid a quadrisyllable (except in the case of a proper noun) at the end of a line.
7. Avoid too many syllables of the same sound, especially in the case of words ending in the same sound.
8. Avoid too many conjunctions.

The following are the more general models:

1. $\_ \cup \cup \mid \_ \cup \cup \mid \_ \parallel \_ \mid \_ \cup \cup \mid \_ \cup \cup \mid \_ \cup$.
Februa | Roman|i || dixere pi|amina | Patres.
2. $\_ \cup \cup \mid \_ \_ \mid \_ \parallel \_ \mid \_ \cup \cup \mid \_ \cup \cup \mid \_ \cup$.
Fallimur? | an ve|ris || prae|nuncia | venit hi|rundo?
3. $\_ \cup \cup \mid \_ \cup \cup \mid \_ \cup \cup \mid \_ \parallel \cup \cup \mid \_ \cup \cup \mid \_ \cup$.
Mars Lati|o vene|randus e|rat || quia | praesidet | armis.

III. RULES FOR THE PENTAMETER LINE OF THE DISTICH

It is preferable to begin with a dactyl followed by a spondee rather than with a spondee followed by a dactyl. The latter is common enough to allow it.

If the first foot should be a spondee, it is preferable that the first word be one of three long syllables, though this rule is not absolute.

The caesura must come after two and a half feet.

If the caesura follows a monosyllable, then the preceding word should be a monosyllable or one whose final syllable is elided by the monosyllable.

A trisyllabic word should never end a line, unless it be a proper noun. A dissyllable is the preferred ending, though other varieties are found.

It is better to end with a consonant or a long vowel rather than with a short vowel, though the latter variety is found. Final *e* short is more common than short *a*.

Avoid too many elisions. Elisions should not take place, as a rule, in the second half of the pentameter, and never in the last dactyl.

A line constructed of two exactly similar halves is considered inelegant.

The last word should be a substantive, a pronoun (*is*, *ea*, *id*, excepted), or a verb. An adverb should never be used. An adjective or a participle may be used as the final word, only in the case of great emphasis. The use of the possessive pronoun is common, especially *mihi*, *tibi*, *sibi* in place of the possessive adjective pronoun.

Generally the adjective precedes the noun. Adjectives and nouns written in pairs are expressed thus : —

Victaque mutati frangitur ora maris.

The following forms are the more common models : —

1. — ◡◡ | — ◡◡ | — || — ◡◡ | — ◡◡ | ◡.

Talia | non taci|to || dicta do|lore de|dit.

2. — ◡◡ | — — | — || — ◡◡ | — ◡◡ | ◡.

Corpori|bus tar|dis || haec mihi | crede ne|fas.

4. Exercises in Elegiac Verse

I. EXERCISES IN BROKEN VERSE

Exercise 34

(Each line complete in itself.)

- (a) Thomas ecce furens! sensus fugere ullam nec
Cura insano opem medentis suggerit.
- (b) Sed ista iuvant nihil; ista tamen iuvabunt forsan
Cum genae rusticitate victa rubeant.
- (c) Flamina sonant rauca, fluctus in litora reboant
Cum mergus nubila spumea arat strepitu.
- (d) Ira Noti saeviat, aquarum montes volvantur,
Nec aquae tumidae nec ira Noti me movet.
- (e) At mater puerum ademptum graviter lugebit
Dum tecta paterna gressu reduci petam.

Exercise 35

(Both lines mingled together.)

- (a) Et cum voce pia parentem saepe me poscent, quod
responsum illa suis pueris dabit?
- (b) Iam, peregrinus et exsul, toto orbe vagus feror et
solus eo trans mare circumfusus.
- (c) At licet in oras externas hospes missus sim, cur,
cum nemo doleat, ipse miser gemam?
- (d) Mercator, ut dissimulator opes intactas vehat, falso
sub nomine currit trans mare.
- (e) Cum dolor atque angor gravis supercilio imminet,
sola ministerio angelico fungeris.

II. MODEL EXERCISE IN ELEGIAC VERSE

The exercise to be translated is one of the verses taken from Carroll's *Alice in Wonderland*.

"In my youth," said the father, "I took to the law,
And argued the case with my wife;
And the muscular strength it gave to my jaw
Has lasted the rest of my life."

For hints we have the following paraphrase:—

To this the father (expressed by *ille*); (1) "Formerly I was a lawyer (*publicus agere causas*) (2) and the house itself on my return (*redux*, dative) became a little court (*forum*); (3) which practice hardened my jaws with such (*hic*) strength (*pl.*) (4) that the vigor of the old man has remained unbroken."

Translating this and marking the quantities we have: *Sūb hāec illē: "Ēgō publicūs olīm cāūsās ēgī, ēt ipsā dōmūs mīhī rēdūcī pārvūm fīt fōrūm; Quī ūsūs hīs vīribūs māxillās mēās (or mīhī) indūlt ūt illē vīgōr sēnīs hāūd (nōn) frāctūs (or infrāctūs) mānsērīt."*

For the first hexameter line we have: *Sub hāec ille: "ego publicus olim causas egi."* As this is a complex sentence, the two parts should be kept separate or at least the first three words should be together. *Publicus* is a good word for the fifth foot and *egi* in preference to *olim* for the sixth. Thus:—

Pūblicūs | ēgī.

If we use the first three words in the first part of the sentence it will be easy to place them thus:—

Ille sūb | hāec || . . . | pūblicūs | ēgī.

Olim will complete the first part of the line up to the caesura thus:—

Ille sūb | hāec: olīm || . . . pūblicūs | ēgī.

We have only two words left. As we lack one foot and one long or two short syllables, *causas* followed by *ego* will complete the line:—

Ille sūb | hāec: olīm || cāūsās ēgō | pūblicūs | ēgī.

For the pentameter line we have : — *et domus ipsa (mihi) reduci fit parvum forum.*

We should determine upon the word for the last part of the line first. As this should be preferably a dissyllable, and a noun or verb, *domus* or *forum* will satisfy the rule. If *ipsa* be placed with it, we have the last foot and final syllable. Thus : —

*Ipsā dō|mūs
fō|rūm*

If we were to use *fit* with *domus* leaving *forum* for the final word, we should have the second half of the line. (We cannot use *forum* as it would elide before *ipsa*.)

|| *fit dōmūs | ipsā fō|rūm.*

We have three words left for the first half of the line. As we should begin preferably with a dactyl, *et reduci* can be placed first, followed by *parvum*, thus completing the line : —

Et rēdū|ci pār|vūm || fit dōmūs | ipsā fō|rūm.

As material for the second couplet we have : *Qui usus his viribus maxillas meas (or mihi) induit ut senis infractus manserit ille vigor.*

Viribus (or *induit*) and *usus* make a good ending to the hexameter; thus : —

*Vīribūs | ūsūs.
Indūit|*

It will depend upon the word preceding as to which will be used, since one word begins with a vowel and the other with a consonant.

As *qui* introduces the sentence, it should go first if possible. Using *mihi* instead of *meas*, we have a dactyl to introduce the sentence, and *maxillas*, having three long syllables, will complete the first half of the line : —

*Quī mīhī | mǎxīl|lās || . . . vīribūs | ūsūs.
indūit*

His will complete the third foot, and *viribus* makes a dactyl when followed by *induit*, and thus our line is completed :

Quī mīhī | mǎxīl|lās || hīs | vīribūs | indūit | ūsūs.

For the pentameter line we have left : — ut ille vigor senis infractus (or haud fractus) manserit.

We can use either *senis* or *vigor* for the last word, as both are nouns and have the first syllable short. *Ille* with either makes the ending of the verse, thus :

| illē vī|gōr
 sē|nīs

Manserit makes a perfect dactyl before *ille*, and thus we have the second half of the line :

|| Mānsērīt | illē vī|gōr
 sē|nīs

As *ut* introduces the clause it should go first. With it we can use either of the two possible words for the end of the line. The final syllable will remain short before *haud* or *infractus* but not if we use *non fractus*. Either *haud fractus* or *infractus* will complete our line.

Ut sēnīs | hāud frāc|tūs || mānsērīt | illē vī|gōr
 vīgōr | infrāc|tūs se|nīs

Either of these combinations may be used, and, selecting one, we thus complete the stanza :

Ille sub haec : "Olim causas ego publicus egi
Et reduci parvum fit domus ipsa forum ;
Qui mihi maxillas his viribus induit usus."
Ut senis infractus manserit ille vigor.

II. ELEGIAC EXERCISES (*Connected*)

Exercise 36

Anonymous

Slept you well?— Very well. — My draught did good?—
It did no harm, for yonder it hath stood.

HINTS. 1. Did you sleep? — Well. — Then my draught did good?

2. It did not harm; it stands now in the place in which it stood before.

Exercise 37

Jack and Jill

Jack and Jill went up the hill,
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

HINTS. 1. Jack (*Iulius*) and Jill (*Iulia*), accompanying (him), ascend the hill,

2. A pail (*urceus*) (is) in their hands which is to be filled (*subj.*) with water;

3. Jack falls headlong and breaks his crown,

4. And Jill with a similar fate follows after.

Exercise 38

Home They Brought Her Warrior Dead, Tennyson

Home they brought her warrior dead:
She nor swooned nor uttered cry:
All her maidens watching said;
"She must weep or she will die."

Then they praised him soft and low;
Called him worthy to be loved,
Truest friend and noblest foe:
Yet she neither spoke nor moved.

HINTS. The dead warrior is brought from the war to his home (*atria*):

2. His wife neither swooned (*ruere ad terram*) nor uttered cry (*ulla gemere*).

3. All her maids (*puella*) watch and prophesy thus (*haec verba*):

4. "Alas, tears must flow, lest she may soon die."

5. Then they repeat in low (*submissus*) tones (*sing.*) the praises of the hero.

6. "He in truth," they say, "was worthy of love :
7. Faithful to friendships, generous to his very (*ipse*) foes " :
8. She, however, unmoved (*stupefactus*), gives forth no sound.

Exercise 39*Home They Brought Her Warrior Dead, Continued*

Stole a maiden from her place,
 Lightly to the warrior stopt,
 Took the face-cloth from his face :
 Yet she neither moved nor wept.

Rose a nurse of ninety years,
 Set his child upon her knee :
 Like a summer tempest came her tears,
 "Sweet my child, I live for thee."

- HINTS. 1. There slips forth from the midst of the maidens, from her place (*nota statione*)
2. One and lightly stepping approaches the body ;
 3. She takes from the rigid countenance the face-cloth (*sin-don feralis*) :
 4. She, however, is unmoved (*torpeo*) as before, with tearless (*siccus*) cheeks.
 5. A nurse past (*functus*) ninety (*novem deni*) years, arose,
 6. (And) she placed upon her knee (*dare in gremium*) the child of the hero (literally "the childish pledge of the hero") ;
 7. As a summer rain, the tender tears (*sing.*) burst forth their fountains,
 8. "Dear child, 'tis sweet for me to live for thee."

Exercise 40*The Passage, Uhland*

Many a year is in its grave,
 Since I crossed this restless wave ;
 And the evening, fair as ever,
 Shines on ruin, rock, and river.

Then in this same boat beside,
Sat two comrades old and tried;
One with all a father's truth,
One with all the fire of youth.

HINTS. 1. Many a year has already passed away from that time,

2. When this water with troubled shoals carried me across;

3. And through the ruined towers and stream and height,

4. Vesper shines with undiminished splendor.

5, 6. Then there were with me two faithful comrades, untarnished souls, whom the same boat carried;

7. The one (*hic*) a father, no one (*haud quisquam*) a more faithful defender (*autor*) of the truth,

8. The other (*ille*) a boy, glowed with the fire of youth.

Exercise 41

The Passage, Continued

One on earth in silence wrought,
And his grave in silence sought;
But the younger, brighter form
Passed in battle and in storm.

So whene'er I turn mine eye,
Back upon the days gone by,
Saddening thoughts of friends come o'er me,
Friends that closed their course before me.

HINTS. 1. This one having finished (*functus*) his work in silence while life remained,

2. Sought in his old age (*adj.*) the tomb (*pl.*) with its silent death;

3. That one (line 4) bravely scorning the merits of a peaceful age,

4. Wars with their violence (*freta, pl.*) seized upon. (*Ille, in accus.* goes in this line.)

5. So when I bring my mind back on these (things) in meditation (*part.*),

6. (To the) times which the hour in rapid flight has borne away,
 7. Many a sad image of my friends come up,
 8. Whom I lament at having met (*infin.*) their fate, while I still lived (*abl. absol.*).

Exercise 42

The Passage, Continued

But what binds us friend to friend,
 But that soul with soul can blend?
 Soul-like were those hours of yore;
 Let us walk in soul once more.

Take, O boatman, thrice thy fee,
 Take, I give it willingly;
 For invisible to thee,
 Spirits twain have crossed with me.

- HINTS. 1. What, moreover, is it that binds friend with trusted friend,
 2. That (*quod*) the pious soul can enjoy a kindred soul?
 3. As once we went together (*with*) friendly minds,
 4. So again we are pleased (*impersonal*) to go with kindred spirits.
 5. Therefore, come now, boatman, receive a triple fee (*naulum*),
 6. Receive what I give, believe (*me*), with a willing (*libens*) hand;
 7. It is plain (*scilicet*), but you know not, with twin shades as comrades (*abl. absol.*)
 8. I have been ferried across these waters in this bark.

Exercise 43

Oft in the Stilly Night, Moore

Oft in the stilly night,
 Ere slumber's chain has bound me,

Fond Memory brings the light
 Of other days around me.
 The smiles, the tears, of boyhood's years,
 The words of love then spoken :
 The eyes that shone, now dimmed and gone ;
 The cheerful hearts now broken.

HINTS. 1. While the night far-and-wide is silent, often to me, before (place *ante* in this line and *quam* in the second) with its chains (*sing.*)

2. Sweet rest has bound (*fut. perf.*) my senses and lulled them to rest (*participle* agreeing with "senses"),

3. Fond (*sollicitatus*) Memory (*Mnemosyne*) brings back (*reparo*) with magic sweetness the days that are gone, with eager prayers (*sing.*).

5. Everything returns, whatsoever I was wont to smile at or weep,

6. And whatsoever as a boy I (was) moved to speak of through love.

7. The eyes seem to gleam (again) which now are bereft of light.

8. The hearts which have gone shine with a new lustre.

Exercise 44

Oft in the Stilly Night, Continued

When I remember all,
 The friends so linked together,
 I've seen around me fall,
 Like leaves in wintry weather ;
 I feel like one who treads alone
 Some banquet hall deserted,
 Whose lights are fled, whose garlands dead,
 And all but he departed.

HINTS. 1. Ah ! how often I recall to mind my old friends,

2. Hearts joined by untarnished faith,

3. Whom I surviving have seen alas (*Vae misero*) pass away (*perf. infn.*)
4. As leaves fall, ravished by the winter's blast ;
5. I seem in my sorrow (*adj.*) to wander in a deserted hall,
6. Which lately the festive dance (*pl.*) made echo ;
7. Where the lamps remain without light, the wreaths without odor ;
8. And of (*de*) so many guests, now I (*am left*) alone.

Exercise 45

Is this a Time to be Gloomy and Sad, Bryant

Is this a time to be gloomy and sad,
 When our mother nature laughs 'around ;
 When even the deep blue heavens look glad,
 And gladness breathes from the blossoming ground ?

There are notes of joy from the hang-bird and wren,
 And the gossip of swallows through all the sky ;
 The ground-squirrel gaily chirps by his den,
 And the wilding bee hums merrily by.

HINTS. 1. Remove the cloud from your brow : why revolve sad (thoughts),

2. Mother — *parens* ; laughs around, — beams joyfully on all sides.

3. When the blue (*pl.*) of the heavens above seem to smile,

4. And the blossoming fields breathe forth gladness for you ?

5. The hang-bird (*galbulus*) and the wren (*picus*) together (*comitans*) rejoice from the tree.

6. The swallows (*genus hirundineum*), a gossipy band, rejoice,

7. The gay squirrel chirps by (*ad*) his sylvan den,

8. And the wilding (*vagus*) bee (*fem.*) goes by (*feror*) with a merry hum.

Exercise 46

Is This a Time to be Gloomy and Sad, Continued

The clouds are at play in the azure space,
And their shadows at play in the bright green vale :
And here they stretch to the frolic chase,
And there they roll on the easy gale.

There's a dance of leaves in the aspen bower,
There's a titter of winds in that beechen tree ;
There's a smirk on the fruit and a smile on the flower,
And a laugh from the brook that runs to the sea.

And look at the broad-faced sun, how he smiles
On the dewy earth that smiles in his ray,
On the leaping waters and gay young isles : —
Aye, look, and he'll smile thy gloom away.

HINTS. 1. Thou seest (line 2) the clouds above the blue aether are at play and below

2. The shadows sport in the shining vale ;

3. Now they stretch to (*agito*) the frolic chase as if striving (*n. pl.*),

4. Now they roll on (*propero*), borne on the breath of the gentle breeze (*Notus*).

5. In the aspen bower, lo a thousand leaves are dancing ;

6. The breeze sings (*sibilo*) in the beech with its nodding top (*coma*) ;

7. Lo the flowers smile, and smiles the fruit on the tree,

8. And the rivulet rejoicing in its waters hastens (*trepido*) to the sea.

9. Thou seest how the sun with broad countenance (*os*) gladly (*ultro*) shines,

10. Lightening (*exhilarans*) the dewy fields rejoicing in his ray (*fax*) ;

11. And how (*utque*) the Cyclades glitter amidst the leaping waters : —

12. Behold ! sorrow departs from thee (*dat.*) gazing at these (*talia*).

Exercise 47*The Poet's Song, Tennyson*

The rain hath fallen, the poet arose,
He passed by the town and out of the street,
A light wind blew from the gates of the sun,
And waves of shadow went over the wheat.

And he sat him down in a lonely place,
And chanted a melody loud and sweet,
That made the wild-swan pause in her cloud,
And the lark drop down at his feet.

HINTS. 1. The rain (*pl.*) had fallen; the poet rising from his seat,

2. Both passed by the town and left (*desero*) the streets,

3. Light (*comparative*); blew (*present tense*); gates (*sing.*),

4. And the yellow wheat trembles with the waves of shadows.

5. Coming hither alone he sat in a solitary seat (*statio*),

6. And sang with a clear voice (*guttur*) a sweet melody;

7. At which the swan halting in the midst of the clouds, wonders,

8. At (*ante*); his (*ipse, accus.*).

Exercise 48*The Poet's Song, Continued*

The swallow stopped as he hunted the bee,
The snake slipped under a spray,
The wild hawk stood with the down on his beak,
And stared, with his foot on the prey.

And the nightingale thought, "I have sung many songs,
But never a one so gay,
For he sings of what the world will be
When the years have died away."

HINTS. 1. And even (*quin et*) the quick swallow ceases to hunt the bees,

2. The snake slipped (*delitescit*) beneath the covering of leaves (*frons*),

3. The wild hawk stood with beak (*acc. of specif.*) covered with down,

4. And was amazed while he covers the captured bird with his foot.

5. "Many (a song) has been sung (omit the *sunt*) in truth by me," thought the nightingale,

6. "But I have never sung so joyous (*genialis*) a melody ;

7. He sings forsooth of what is to be on earth,

8. When the old cycle of years shall end (*claudere iter*)."

Exercise 49

Bright be the Place of thy Soul, Byron

Bright be the place of thy soul !

No lovelier spirit than thine,

E'er burst from its mortal control,

In the orbs of the blessed to shine.

On earth thou were all but divine,

As thy soul shall immortally be :

And our sorrows may cease to repine,

When we know that thy God is with thee.

HINTS. 1, 2. As a pentameter should not commence with a new thought, the first line should form two verses in Latin. Translate : May the day be without night in whatever orb thy spirit wanders, a lily (*pl.*) made from mortal (*corporeus*) clay (*lutum*).

3. Thy spirit, than which one more beautiful (line 4) never broke mortal chains,

4. To be joined (*gerundive, fem.*) to the heavenly choirs. ("More beautiful" goes in this line.)

5. Thou wert a guest of earth, all but (*modo non parumper*) divine (*fem.*).

6. *Cf. Martial* : "Et meliore tui parte superstes erit."
7. Nor would it become us to indulge in too great a sorrow,
8. If God should call thee to his bosom.

Exercise 50

Bright be the Place of thy Soul, Continued

Light be the turf of thy tomb :

May its verdure like emeralds be.

There should not be the shadow of gloom

In aught that reminds us of thee.

Young flowers and an evergreen tree

May spring from the spot of thy rest :

But not cypress nor yew let us see ;

For why should we mourn for the blest ?

- HINTS. 1. May thy illustrious tomb be green with the budding sod,
 2. And the earth press with light weight thy head ;
 3. Let there be absent the gloomy (*feralis*) tokens of unworthy grief ;
 4. It is not right to remember thee (*gen.*) with (inter) tears.
 5, 6. Let the customary (*solennis*) grace of flowers and the myrtle evergreen (*perennis*) duly consecrate with thoughtful reverence this spot :
 7. Let, however, the gloomy yew and the mournful cypress be far away ;
 8. How ill befits their shade so happy a tomb !

Exercise 51

The Reaper and the Flowers, Longfellow

There is a reaper whose name is Death,

And with his sickle keen,

He reaps the bearded grain at a breath,

And the flowers that grow between.

"Shall I have naught that is fair," quoth he:
 "Have naught but the bearded grain?
 Though the breath of these flowers is sweet to me,
 I will give them all back again."

HINTS. 1. A harvester enters the world; his name (is) Death; ("Keen" also comes in this line).

2. Zealously (*adj.*) he applies himself (*urgeo*) to the unfinished work (*accus.*) of his keen (line 1) sickle.

3. And amidst the grain (*hordeæ, pl.*) and likewise the bearded ears

4. He cuts many thousands of flowers that gleam.

5. "Will it not be allowed me," he exclaims, "to retain anything fair (*gen.*);

6. And is the bearded grain my single prey?

7. Pleasant (is) the odor of flowers; but although they smell sweetly,

8. To these delights I shall have no right (*cf. est mihi ius.*)"

Exercise 52

The Reaper and the Flowers, Continued

He gazed at the flowers with tearful eyes,
 He kissed their drooping leaves;
 It was for the Lord of Paradise
 He bound them in their sheaves.

"My Lord has need of these flowerets gay,"
 The reaper said and smiled,
 "Dear tokens of the earth are they,
 Where He was once a child."

HINTS. 1. Straightway he turns his tearful eyes towards the flowers,

2. And kisses (*addere osculum*) sadly (*adj. fem.*) the drooping leaves (*comæ, dat.*),

3. For he binds in their own (*proprius*) sheaves, the gifts of the field.

4. And brings them to heaven, sweet presents for God.
5. "These buds (line 6)," says the reaper smiling, "which are gayly (*adj.*) unfolding ;
6. Must be duly gathered for my Lord ;
7. Gladly, forsooth, will He see such tokens (*monumentum*) of earth,
8. Where He himself once lived a little child."

Exercise 53

The Reaper and the Flowers, Continued

"They shall all bloom in fields of light,
Transplanted by my care ;
And saints, upon their garments white,
These sacred emblems wear."

And the mother gave in tears and pain,
The flowers she most did love ;
She knew she would find them all again
In the fields of light above.

O not in cruelty, nor in wrath
The reaper came that day ;
'Twas an angel visited the green earth,
And took the flowers away.

- HINTS. 1. Of light (*pellucens, adj.*)
2. Which my care shall have transplanted to that soil ;
 3. And the happy choirs shall wear (line 4) woven (*inter-sita, n. pl.*) (among) their garments (*accus.*) white
 4. Many a wreath of (*ex*) the sacred flowers.
 5. The mother (line 6) heard and with tears and pain (*cf. Aeneid I, 228*),
 6. Herself gave up her treasures (*deliciae*) ;
 7. She gave them up and she said: "The flowers which now we lose
 8. The fields of light will restore to us hereafter (*post-modo*)."

9. Believe (me), not in cruelty (*crudele movens*) nor stirred by wrath,
10. Had the reaper come to these fields that day ;
11. But a good angel (*incola*) of heaven gliding down to the green earth (*dat.*)
12. Bore away the flowers to be (*futurus*) gifts pleasing to God.

Exercise 54

The Destruction of Sennacherib, Byron

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold,
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen ;
Like the leaves of the forest when summer hath blown,
That host on the morrow lay withered and strewn.

- HINTS. 1. The Assyrian rushes down (*irruo*) as a wolf attacks (*insto*) the sheepfold,
2. His cohort (*is*) bright in its purple and golden vesture ;
3, 4. And as (*ritu*) the stars which the rolling blue water of Palestine reflects, the many spears shone ;
5. As (*Haud secus ac*) the forest (*arbor, sing.*) is radiant (*rideo*) in its summer foliage,
6. The standards of the innumerable host gleamed in the twilight ;
7. As (*cf. line 5*) the leaves perish in the wintry blast,
8. The stricken host (*mortua membra*) in the morning covers the broad field.

Exercise 55

The Destruction of Sennacherib, Continued

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed ;

And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved and forever grew still.

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray on the rock-beating surf.

HINTS. 1. For the angel of death (*fatalis*, *adj.*) spread his dark wings,

2. And breathes into all their faces a deadly pest;

3. The eyes heavy with deep sleep soon grow chill,

4. A rest scarcely broken by a groan overwhelms their hearts.

5. Nor does the steed (line 6) with spreading nostril draw in the refreshing breeze (*flamen*),

6. Nor press on (*premo*) exulting and champing his bit (*frenum*, *pl.*),

7. And the foam from his panting lungs (*sing.*), flowing along the turf,

8. Is white as the wave beaten back on the cliffs of the sea.

Exercise 56

The Destruction of Sennacherib, Continued

And there lay the rider, distorted and pale;
With the dew on his brow, and the rust on his mail;
And the tents were all silent, the banners alone,
The lances uplifted, the trumpet unblown.

And the widows of Assur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord.

HINTS. 1. Here lies the horseman, pale (and) with distorted countenance,

2. His weapons with rust, his brow (*tempora*) with the cold dew is moist :

3. The tents (*castra*) are silent, (and) the banners float through the solitary air ;

4. Neither does the trumpet nor the heavy spear give forth its accustomed sound.

5. The grief of the widows resounds (through) the Assyrian cities,

6. And the god Baal falls in the ancient temple ;

7. But He had not used the sword (*pl.*) ; the mighty army

8. Melted away in the sight of God as snow by fire.

Exercise 57

Know Ye the Land, Byron

Know ye the land where the cypress and myrtle

Are emblems of deeds that are done in their clime?

Where the rage of the vulture, the love of the turtle

Now melt into sorrow, now madden to crime?

Know ye the land of the cedar and vine,

Where the flowers ever blossom, the beams ever shine ;

Where the light wings of zephyrs, oppressed with perfume,

Wax faint o'er the gardens of Gul¹ in her bloom ;

Where citron and olive are fairest of fruit,

And the voice of the nightingale never is mute ;—

HINTS. 1. Know ye what land mingles (*indicative*) the myrtle (*pl.*) with the cypress (*pl.*),

2. A sign (*i.e.* "for a sign") of what sort of deeds (are) the people's?

3. Where rage like (*ritu*) the vulture's or love (line 4) of the turtle-dove,

4. Breaks forth with grief or rages unmeasured (*sine more*)?

5. Know ye the land (*iugum, pl.*) joyful, far and wide (one word), in the cedar, (and) joyful in the vine (*Lyaeus*),

¹ *Gul* means a rose.

6. Where there (is) perpetual sunshine with perpetual flowers (*sing.*),

7, 8. Where Gul (Rosa) in the springtime (*adj.*) delays with her perfume the flight of the west wind wandering with light wings through the pleasant gardens ;

9. Where the citron and olive are a glory to the trees of the forest,

10. And thy voice, Philomela, is never (*non unquam*) mute.

Exercise 58

Know Ye the Land, Continued

Where the tints of the earth and the hues of the sky,

In color though varied, in beauty may vie,

And the purple of ocean is deepest in dye ;

Where virgins are soft as the roses they twine ;

And all save the spirit of man is divine ?

'Tis the clime of the East ; 'tis the land of the sun —

Can he smile on such deeds as his children have done ?

Oh ! wild as the accents of lovers' farewell,

Are the hearts which they bear and the tales which they tell.

HINTS. 1. Where though there be one color for earth (*pl.*) and another for the sky,

2. Both strive to merit the greater glory,

3. Is deepest in dye (blushes deepest, *clarissimus*) ; add "and where" from line 4.

4. The maiden twines roses, herself more soft than the rose ;

5, 6. And unless you except the fervent and strong minds of men alone, all (*pl.*) (is) divine (*plenus Deo*) ?

7. 'Tis the land of the orient (*adj.*) ; that (land) most pleasing to Phoebus,

8. Does he look approvingly (*blandior*) at the deeds of his people ?

9, 10. Alas ! as the frenzied farewell (*vox ultima*) of lovers, dread is the (thought) which they revolve in their hearts (*sing.*) or which they are accustomed to tell.

Exercise 59

Elegy Written in a Country Churchyard, Gray

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

HINTS. 1. The knell (*naenia*) of dying (*future part.*) day has slowly sounded,

2. The long pastures reëcho with the lowing of the kine,

3. With weary feet (*sing.*) the ploughman drags himself with difficulty to his home (*limen, pl.*),

4. I am left alone with the silent evening.

5. Now fades upon the sight (*fallere oculos*) the glimmering (*evanidus*) appearance of objects,

6. And a deep rest holds the heavens around (*passim*).

7. Except (*ni*) where the beetle with shining wings wheels his flight (*rotare gyros*),

8. And drowsy (*piger*) tinklings (*sing.*) lull (*sopio*) the sheep along the heights.

Exercise 60

Elegy Written in a Country Churchyard, Continued

Save that from yonder ivy-mantled tower,
The moping owl does to the moon complain,
Of such as, wand'ring near her secret bower,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

HINTS. 1. Unless from the top of the neighboring tower,
girded with ivy,

2. The owl with many a groan (*i.e.* groaning much) complains to the moon,

3. If any one wandering perchance by her sylvan bower (cubile),

4. Violates the ancient (*vetustus*) rights of her secret place.

5. Beneath the rugged (*nodosus*) elms and shady (*comans*) yew,

6. Where heaves the mouldering earth in heaped-up mounds (*cespes, sing.*),

7. In his narrow prison sleeps for all time,

8. Each sire of the humble village laid to rest (one word, *contumulatus*).

Exercise 61

Elegy Written in a Country Churchyard, Continued

The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knee, the envied kiss to share.

HINTS. 1. The breath of the west wind breathing incense (and) summoning (*nom.*) (them) in the morning,

2. The swallow that twitters (*garrio*) from the straw-built (*stramineus*) home,

3. The cock crowing (*sono*) with clear voice and the echoing (*resultans*) horn,

4. Shall dissipate no dreams of their humble couch.

5. For them no more (*haud iterum*) the hearth shall be reëkindled with fire,

6. Or shall the busy wife do (that) which is her (*proprius*) part (*gen.*);

7. The child with prattling (*balbus*) lips (*os, sing.*) will not greet his sire,

8. (And) run (*ful.*) to his embrace (*pl.*) or seize first (*prae*) in composition with verb) his knee.

Exercise 32

Elegy Written in a Country Churchyard, Continued

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
How bowed the woods beneath their sturdy stroke!

Let not ambition mock their useful toil,
Their homely joys and destiny secure;
Nor grandeur hear with a disdainful smile,
The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour,
The paths of glory lead but to the grave.

HINTS. 1. How often did they reap the harvest (*arva*), applying the sickle (*abl. absol.*),

2. How often was the soil (*gleba*) turned by the heavy share!

3. How joyful did they drive their teams (*gemini iugales*) through the fields,

4. With what a stroke (*ferrum*) the trees (*trabes*) fell in the woods!

5. Let not ambition mock their honorable toil (*i.e. cares*),

6. And the ease (*pl.*) not foreign to their lowly (*ignotus*) hearths,

7. Nor disdainful (*contractus*) pride receive with scornful (*torvus*) smile,

8. The history of the poor home, though (*si*) it (*ille*) (*be*) brief.

9. The long titles of our sires, and the power of great fame,
10. Whatsoever beauty can add, whatsoever wealth,
11. Await alike the inevitable time,
12. The way of honor, forsooth, leads to the grave.

Exercise 63

Elegy Written in a Country Churchyard, Continued

Nor you, ye proud, impute to these the fault,
 If memory o'er their tomb no trophies raise,
 Where through the long-drawn aisle and fretted vault,
 The pealing anthem swells the note of praise.

Can storied urn or animated bust
 Back to its mansion call the fleeting breath?
 Can honor's voice provoke the silent dust,
 Or flattery soothe the dull cold ear of death?

HINTS. 1. Nor you, ye proud (*proceres*), impute (*verto*) this as a fault (*dat.*),

2. Because memory (*pietas*) raises (*loco*) for these no trophies,

3. Where through the fretted (*Daedalus*) vaults of the magnificent temple,

4. The sounding (*pulsus*) organ (*pl.*) rolls forth the pealing (*grandisonus*) anthem.

5. What will titles, what will sculptured marbles avail the body (*membra*)?

6. Would (*an*) the soul through art again (*redux*) reënter (*se insinuo*)?

7. Would honor with its voice revivify the now silent ashes?

8. Would (*num*) soft words touch the Stygian god?

Exercise 64

Elegy Written in a Country Churchyard, Continued

Perhaps in this neglected spot is laid,
 Some heart once pregnant with celestial fire,

Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.

But knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill penury repressed their noble rage,
And froze the genial current of the soul.

HINTS. 1. Perhaps (*forsitan etiam*); is laid (*quiesco, pl.*).

2. Hearts which had been filled (*fetus*) with celestial fire (*caelum suum*),

3. A right hand which might have ruled unavenged a mighty throne,

4. Or could have waked (*sollicito*) the living lyre.

5, 6. But never has it been given (*present*) to these to unroll (*perf.*) the records of events, nor the ample spoils of time.

7. Repressed (*expello*); rage (*ignis*).

8. Froze (*gelu primere*); genial current (*gaudia blanda*).

Exercise 65

Elegy Written in a Country Churchyard, Continued

Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village Hampden that with dauntless breast
The little tyrant of his fields withstood,
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

HINTS. 1, 2. Many a gem which shines with rare splendor, buried beneath the lowest founts of ocean, lies concealed,

3, 4. Many a little flower is born in vain (*nequicquam*) in desert fields and fills the empty wood with its odor.

5, 6. Here another Brutus, scorning (*indignatus*) to bend (*dare*) the neck to the tyrant of his field may sleep in an obscure grave (*humus*),

7. Here a Naso, unskilled (*inscius*) with the lyre without the glory (*inglorius*) of time,

8. A Caesar, who does not violate (*partic.*) treaties by the forbidden stream.

Exercise 66

Elegy Written in a Country Churchyard, Continued

Th' applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eye—

Their lot forbade: nor circumscribed alone
Their growing virtues, but their crimes confined:
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind.

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of luxury and pride,
With incense kindled at the Muse's flame.

HINTS. 1. To sway the mind of a senate, hanging on his lips (*sing.*);

2. To scorn severe threats and the penalty (*damna*) of pain,

3. To scatter gifts with lavish hand (*plenu cornu*) among nations,

4. To read (*scribo, passive*); eyes (*vultus*).

5, 6. Was denied by lot to these; nor did the fates who were envious of their virtues (*dative*) allow (*dare viam*) their crimes,

7. But forbade (them) to lay (*infero*) blood-stained hands upon a throne,

8. And to hasten the ruin of mankind (*genus, dat.*);

9. To bury noble thoughts within a troubled breast,

10. To struggle lest ingenuous shame should mark the lips,

11, 12. Or to bring to the altars of proud wealth, heaped-high (*accus.*) for shame! the gifts of frankincense (*adj.*) of the Aonian choir.

Exercise 67

Elegy Written in a Country Churchyard, Continued

Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray;
Along the cool sequestered vale of life,
They kept the noiseless tenor of their way.

Yet e'en these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhyme and shapeless sculpture decked,
Implores the passing tribute of a sigh.

- HINTS. 1. Far from ignoble strife and forensic suits (*sing.*),
2. Each one peacefully made (*conficio*) his way;
3. Through the pleasant paths (*ambages*) of life in a sheltered (*reductus*) vale,
4. They passed (*carpo*) their days in peace (*adj.*) and without a fault.
5. Yet, that these bones be untouched by unholy steps (*sing.*),
6. A memorial (*urna memor*) of fragile marble is erected,
7, 8. Which in uncouth verse and figures sculptured without art, often bids the traveller to stand (and) weep.

Exercise 68

Elegy Written in a Country Churchyard, Continued

Their names, their years, spelt by th' unlettered muse,
The place of fame and elegy supply:
And many a holy text around she strews,
That teach the rustic moralist to die.

For who to dumb forgetfulness a prey,
This pleasing anxious being e'er resigned,

Left the warm precincts of the cheerful day,
Nor cast one longing lingering look behind?

On some fond breast the parting soul relies,
Some pious drops the closing eye requires;
E'en from the tomb the voice of nature cries,
E'en in our ashes live their wonted fires.

HINTS. 1. The bard, rude in his art, designating their name and years,

2. Can supply whatever they need of praise.

3. And scattering about many a thought from the sacred text, shows

4. What advantage it is for the rustic to live, or what to die.

5, 6. For why should you wish, be you ever unmindful of the past (*priora*), to have laid aside the delights of a careworn spirit?

7. Who (*ecquis*) has deserted the confines of the joyous day,

8. And has not borne to the upper shores a countenance that turned back (*reflexus*)?

9. Breast (*gremium*); omit "some."

10. The last hour claims its tear (*lacrimula*),

11. Even (*vel*) from the tomb of death (*adj.*) does nature cry out,

12. Even in our ashes (*rogus, sing.*) though worn-out (*adj.*) the living (*redivivus*) fire still burns.

Exercise 69

Elegy Written in a Country Churchyard, Continued

For thee, who, mindful of th' unhonored dead,
Dost in these lines their artless tale relate,
If chance, by lonely contemplation led,
Some kindred spirit shall inquire thy fate, —

Haply some hoary-headed swain may say, —
 “Oft have we seen him at the peep of dawn
 Brushing with hasty steps the dews away,
 To meet the sun upon the upland lawn ;

HINTS. 1. But as for thee, mindful of the numbers (*turba*) at rest (*iacens*) without honor,

2. Whom it pleases to thus relate (*cano, perf. inf.*) their artless tales (*vices*),

3. If perchance a stranger (line 4) grieving for thee (*accus.*), led by the same feeling,

4. Should seek what was thy fate (*pl.*) also (*et*),

5. Perchance an old man whose (*dat.*) brow (*is*) white with snow (*nive sparsus capillis*) may say : —

6. Him (*iuvenis*) ; peep of dawn (*novus dies*) ; place ire in this line.

7. With hasty step, brushing (*quatior*) the dew (*pl.*) from the sword,

8. That he might stand upon the highest ridges at sunrise (*abl. absol.*).

Exercise 70

Elegy Written in a Country Churchyard, Continued

“There at the foot of yonder nodding beech,
 That wreathes its old fantastic roots so high,
 His listless length at noon-tide would he stretch,
 And pore upon the brook that babbles by.

“Hard by yon wood, now smiling as in scorn,
 Muttering his wayward fancies he would rove ;
 Now drooping, woeful wan, like one forlorn,
 Or crazed with care or crossed in hopeless love.

HINTS. 1. “There where the beech stands with lightly nodding (*nom.*) crest (*abl.*),

2. Whose trunk, fantastically (*mire*) twisted, rises from the ground,

3. Stretched out on the soft grass beneath the summer sun,
4. He was wont to receive (*capto, imperf.*) the gentle murmur of the babbling water.
5. He (*ille*) wandering by the wood, and marked by his bitter smile,
6. Muttered doubtful sounds, his inmost thoughts (*corda*),
7. Or miserable and wan, he went along (*se agere*) unaccompanied,
8. Like to a madman, or (one) whom love has deceived.

Exercise 71

Elegy Written in a Country Churchyard, Continued

"One morn I missed him on the accustomed hill,
 Along the heath, and near his favorite tree;
 Another came; nor yet beside the rill,
 Nor up the lawn, nor at the wood was he;

"The next with dirges due in sad array
 Slow through the church-way path we saw him borne,—
 Approach and read (for thou canst read), the lay
 Graved on the stone beneath yon aged thorn."

HINTS. 1. "On a certain morning, when I sought (*partic. dat.*) the well-known heights of the hill,

2. The guest of the tree and the accustomed field was missing;

3. Another sun (*lux*) rises; neither by the stream, ("open" comes in this line)

4. Nor yet in the open (line 3) field nor (in) the wood (*accus.*) was he present.

5. The third (*fem.*) came; we hear weeping and then

6. We see the sad journey of his body (*funus*) as it is borne along (*elatus*),—

7. Read, for (*namque*) thou canst, upon the tomb his written lay (*pl.*)

8. Advancing (*perf. part.*) under the aged thorn, where (stands) that stone."

Exercise 72

Elegy Written in a Country Churchyard, Continued

THE EPITAPH

Here rests his head upon the lap of earth
A youth to Fortune and to Fame unknown ;
Fair Science frowned not on his humble birth
And Melancholy marked him for her own.

Large was his bounty and his soul sincere ;
Heaven did a recompense as largely send :
He gave to misery all he had — a tear ;
He gained from Heaven — 'twas all he wished — a friend.

No further seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose),
The bosom of his Father and his God.

HINTS. 1. Here lies a youth in the soil (*caespes*) of mother earth,

2. His fame lies concealed ; alive he possessed no wealth :

3. But the Muses did not despise his unknown birth (*genus*),

4. And the mournful Hour sought (*voló*) her son.

5. He was (possessed) of a pure soul which lavishly gave of its own accord,

6. God, more lavish, recognized the free gifts ;

7. A poor man, he gave to the poor his gifts (*munusculum*), — a tear,

8. He gained from Heaven friendship according to (*ex*) wish.

9. But seek (line 10) neither to disclose further these virtues,

10. Nor to draw (*dissocio*) his faults (*sing.*) from the shades,

11. Alike in silent hope, alike in fear they rest,

12. In the bosom of his eternal Father and his God (*Caelicola*).

5. Sapphic and Adonic Verse

The student who has faithfully worked out the exercises in hexameter and elegiac verses will have no difficulty in advancing to the exercises in lyric verse. The reason is that he is now familiar with fundamental differences between Latin and English and he has experience in the handling of Latin quantities, two important assets in versification.

His main problem will be to adapt himself to a change in the form of the metre and to construct his sentences so that they may, if necessary, extend to and end within the four lines of a stanza, instead of enclosing the thought within a couplet as in the elegiac.

This species of verse is considered the easiest since there is not the latitude allowed to hexameter and pentameter verses. Consequently the choice of words is narrowed down to a certain number, making the rejection of words unfit for a line an easy matter.

The rules are few in number, but they presume a knowledge of the general regulations for all Latin verse. It will be well, therefore, to review the general rules on page 7 concerning the caesura, elisions, epithets, rhythmical arrangement of words, and prosody.

I. RULES FOR SAPPHIC VERSE

1. The sapphic and adonic stanza consists of three sapphic and one adonic verses.

2. The sapphic verse consists of a trochee, spondee, dactyl, and two trochees. These are fixed, with the exception of the final syllable, which may be long or short according to the regular rule in Latin verse.

3. The place of the caesura is generally after the fifth syllable. But, however, it is found also after the sixth syllable. Horace in his later odes often places it there, though not as frequently as after the fifth syllable.

4. Although the quantity of the final syllable in a sapphic verse is neglected, still, a long syllable is found there more often than a short one. In a choice, therefore, a long syllable should be preferred.

5. The fifth syllable should be the end of a word (supposing the caesura to be placed there), and consequently there should not be an elision at that point.

6. The last two words of the sapphic verse should not be dissyllables, unless a dissyllabic word precede them.

7. The second word in the line should be by preference a trisyllable.

8. In continued verse, the thought should not, if possible, run on into the following stanza, but should terminate within the four lines.

II. RULES FOR THE ADONIC VERSE

1. This consists of a dactyl followed by a spondee. The spondee, however, often becomes a trochee, owing to the quantity of the last syllable being neglected.

2. Elisions are not common in this verse, so they should be avoided as far as possible.

3. A new thought must never begin with the adonic in continued verse.

4. Sometimes Horace has an extra syllable in the adonic which is elided by the first syllable of the next stanza, but this is not to be imitated.

5. The adonic line may be formed either by a dissyllabic word followed by a trisyllabic or vice versa. Sometimes a word of five syllables makes a strong ending if emphasis is the motive. A monosyllable is allowed to begin the line, especially an interjection.

6. There is no caesura in the adonic line.

The following are the more common models for a sapphic verse:—

— ∪ | — — | — || ∪ ∪ | — ∪ | — ∪

1. Iste | confes|sor || Domi|ni co|lentis. *Roman Breviary.*
2. Inte|ger vi|tae || sceler|isque | purus. *Horace, Odes, I, 22, 1.*
3. Jam sa|tis ter|ris || nivis | atque | dirae. *Horace, Odes, I, 2, 1.*

For an adonic verse:—

— ∪ ∪ | — ∪

1. Gloria | mundi.
2. Tempus in | omne.
3. Pluma qui|escit.

6. Exercises in Sapphic and Adonic Verse.

I. EXERCISES IN BROKEN VERSE

Exercise 73

(First and second lines complete in themselves, third and fourth together.)

- (a) At ridet quali risu sola Dea
Qui toto in ore suas veneres
Prodit refluens fluensque molliter alterno aestu.
- (b) Contenta parvulo focum paternum
Et amat lares notos: procellae at
Devia immemor montis vice grata pervagatur.

- (c) Soli ubi aut rerum tacitoque
 Recursat ante gestarum facies
 Sive surgunt inter somnia vigilantis venturae.
- (d) Siccati vapores utque fugiunt.
 Vultum Phoebo aureum referente
 Caeli gratia non secus alma curas tristes fugat.
- (e) Ite : sin coletis recte nemorum
 Me duce, custodem Pana sagittae
 Certae fugerint victrix rapietque campum ungula.

Exercise 74

(All the lines mingled together.)

(a) Deserens frontem pertinax lusu circum sedulo volitare
 aut vultus cubile roseum oculi abdi in protervis ignibus.

(b) Si animo quis aegrotans vitiosiori spernat decoram
 Phydlen mea lingua ausa referre gratum munus accipit.

(c) Ut quondam nebulae poli vultum serenum contegunt,
 ita vitae damna oculos lugentes nubibus abortis saepe
 umbrant.

(d) Ite, agitate cervam excitam cornu canibusque per
 montes vastos; vel cavae silvas nervo late resonante rumpite.

II. MODEL EXERCISE IN SAPPHIC AND ADONIC VERSE

The exercise to be translated as a model is taken from a translation of Ludwig Uhland's poem *The Passage*, first stanza.

Many a year is in its grave,
 Since I crossed this restless wave:
 And the evening fair as ever
 Shines on ruin, rock and river.

For hints we have the following paraphrase:—

(1) Many a month has passed (pereo) before (2) this
 restless water again bore me across: (3, 4) and the evening
 still (adusque) lights up cliffs, ruin (and) river.

This, when translated with quantities marked, is rendered : —

Plūrimūs (ī) mēnsīs (ēs) pērīt (ivīt) (īvērūnt, iērūnt, iērē)
prīūsquām (or antēquām) hāec ūndā (or āquā, flūctūs), mē
rūsūs (ūm) (or Itērūm) vēhēbāt (fērēbāt), ēt Vēspēr ādūsquē
rūpēs, rūinās, flūvīūm (or flūmēn, rīvūm, etc.) lūcēt (or mīcāt,
illūmināt, etc.).

Taking the first line we have these variations : —

	periit	
Plurimus mensis	perivit	priusquam
Plurimi menses	perierunt (ere)	antequam
	periverunt (ere)	

Either mensis or menses will make a good caesural pause, and as we need two short syllables after the caesura, periit or its variations can be taken. Thus : —

mēnsīs || pērīt
mēnsēs || pērīērūnt (ērē)

Plurimus or plurimi can be used before either of these to complete the line up to the caesura. Thus : —

Plūrimūs mēnsīs || pērīt
Plūrimī mēnsēs || pērīērūnt (ērē)

We still have "before" to be placed in the line. As it must be last in the line because it introduces the next clause, *antequam* must be rejected, since the vowels in the line consist of a long followed by a short and a long. If we adopt the first of the proposed lines we need three syllables, the first of which is to be short, the second long. If we take the second, we must reject *perierunt* as it will not fit, and take the form *periera*, and we still have the three syllables wanting. Thus : —

1. Plūri|mūs mēn|sīs || pērī|it ∪ | — ∪
2. Plūri|mī mēn|sēs || pērī|ērē | — ∪

Priusquam will fit in the first line but not in the second. So adopting the first, our line is complete and reads thus : —

Plūri|mūs mēn|sīs || pērī|it pri|ūsquām

For the second verse we have the following variations : —

	aequor			
	fluctus turbatus		rursus	
Haec	aqua	surgens me	ursum me	vehebat (vexit)
	unda	tumens	iterum	ferebat (tulit)
	flumen		denuo	

Surgens before the caesura preceded by *haec* and followed by *iterum* or *aqua* or *tulit* gives us almost all the line. Thus : —

Itēr | ūm
| hāec sūr|gēns || āquā |
tūlīt |

To complete the line we need a trochee at the beginning, and three syllables at the end if we use *iterum*, or, if we use either of the other two, we shall need a trochee followed by a spondee. *Me* followed by *ferebat* or *vehebat* will complete the line in which *aqua* is used. Thus : —

— ∪ | hāec sūr|gēns || āquā | mē fēr|ēbāt
vē|hebāt

There remains the trochee at the beginning of the line. By placing *rursus* there we complete the verse : —

Rūrsūs | hāec sūr|gēns || āquā | mē fēr|ēbāt

For the third and fourth lines we have the following variations : —

	micat		rivum
Et Vesper adusque lucet		ruinam (as), rupes	fluvium
	illuminat	saxum	flumen
			amnis

As the third and fourth lines are together, it will be well to settle on the fourth line first. *Vesper adusque* will make a suitable one.

Vēspēr ād|ūsquē

With these words eliminated, we have to select for the third foot after the caesura a word or words in which two short syllables go together. *Micat* followed by *amnis*, and *fluvium* followed by *ruinam* meet the requirements. Thus : —

|| flūvī|ūm rŭ|inām
|| mīcāt | āmnīs

Lucet or rupe can go before the caesura. Thus:—

rŭ|pēs || flūvī|ūm rŭ|inām
mīcāt | āmnīs
lŭ|cēt || flūvī|ūm rŭ|inām

We have *et* left and we need a trochee to complete the line in which *fluvium* is used. If we place *lucet* first followed by *et*, which is allowed, and then place *rupes* next in order, we have a correct line and one in which the words are in their right order. Thus:—

Lūcēt | ēt rŭ|pēs || flūvī|ūm rŭ|inām
Vēspēr ād|ūsquē

Thus we complete the stanza which reads:—

Plurimus mensis periit priusquam
Rursus haec surgens aqua me ferebat,
Lucet et rupe, fluvium, ruinam
Vesper adusque.

It will be noticed that all the conjunctions are omitted in the third verse. The omission of such connectives is allowed in Latin. Also in the paraphrase, "year" is translated by the word for "month" which gives the same idea. "Is in its grave" was condensed to "passed away." "Fair as ever" is contained in the thought expressed by *adusque*, that is, "even now."

III. EXERCISES IN SAPPHIC AND ADONIC VERSE (Connected)

Exercise 75

Schola Brevis, Earls

Through Nature now September rules,
The summer suns no longer burn;
And on the trees and in the schools,
The leaves, alas! begin to turn.

HINTS. (1) Now comes the month that brings the harvest, (2) nor does the grass (*pl.*) burn with the shorter day (*sol*); (3) the foliage turns (*tingo*) in the woods, and — in the schools — (4) alas! poor boy.

Exercise 76

Should Auld Acquaintance be Forgot? Burns

Should auld acquaintance be forgot,
And never brought to min' ?
Should auld acquaintance be forgot,
And days o' auld lang syne ?

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

HINTS. I. (1) Doth (*num*) it become (*licet*) us that old friends (2) (*be*) ever forgotten (*and*) have passed from our memory (*animus*)? (3) Doth it become (*us*) to be never mindful (4) of past time ?

II. (1) For the sake of (*ob*) the joyful days of our youth we sing, (2) for the joyful days and merry sports, (3) let us drink a cup of the sweet *Caecuban* (4) of the time that is past.

Exercise 77

An Idyl, Wordsworth

Though by a sickly taste betrayed,
Some may dispraise the rustic maid,
With fearless pride I say
That she is healthy, fleet and strong,
And down the rocks can leap along
Like rivulets in May.

HINTS. I. (1) Let others scorn the rustic maid, and (2) let them add (*allaboro*, cf. Horace, I, xxxviii, 5) leaves to the simple myrtle; (3) my voice assumes the pleasant task (4) of daring to say,

II. (1) How vigorous she is in her fair youth; (2) and how with swift foot among deep (3, 4) glens (*saxum*) she rushes down like the streams when May returns.

Exercise 78

Peace, Alford

I have found peace in the bright earth
And in the sunny sky;
By the low voice of summer seas
And where streams murmur by.

I find it in the quiet tone
Of voices that I love;
By the flickering of a twilight fire,
And in a leafless grove.

HINTS. I. (1) There is peace for me where the pleasant country (*pl.*) smiles: (2) I have (*est mihi*) (it) when the bright heaven is radiant, (3, 4) where the summer sea is still and where the gentle river murmurs.

II. (1) It is in the aged forest bereft of leaves; (2) it is where the hearth is lit with flickering flame (3, 4) at twilight; it is in (inter) the pleasant speech of a voice that is loved.

Exercise 79

Peace, Continued

But seldom have I found such peace,
As in the soul's deep joy
Of passing onward, free from harm,
Through every day's employ.

If gems we seek, we only tire,
And lift our hopes too high;
The constant flowers that line our way
Alone can satisfy.

HINTS. I. (1) But of all, let that (line 2) peace be present for me, (2) which lends honor to sweet toil, when one performs (*partic. dat.*) his duties, the tasks of a life free from crime.

II. (1) Why do you desire gems? why eagerly (*adj.*) and worn-out (line 2) with hopes (*sing.*) (2) that are vain, do you seek things that are too high? (3, 4) Pluck with content (*adj.*) the faithful flowers upon the pleasant (*facilis*) way.

Exercise 80

The Twin God, Macaulay

And all the people trembled,
And pale grew every cheek;
And Sergius the High Pontiff
Alone found voice to speak:
"The gods who live forever
Have fought for Rome to-day!
These be the great twin brethren,
To whom the Dorians pray."

HINTS. I. (1) All were amazed at the great omen (*accus.*); (2) the pale crowd trembles in all the city; (3, 4) the Pontiff, Sergius alone, speaks with tremulous lips (*sing.*):

II. (2) for Rome (*dative*); fought (*pellere cladem*); (3, 4) these are the twin deities, brothers, whom the Dorians (*Dōres*) venerate.

Exercise 81

The Twin God, Continued

Back comes the chief in triumph,
Who in the hour of flight,
Hath seen the great twin brethren
In harness on his right.

Safe comes the ship to haven,
 Through billows and through gales,
 If once the great twin brethren
 Sit shining on the sails.

HINTS. I. (1) The leader returns, celebrated for his famous triumph, (2) who (*quisquis*) at his right, in the center (*nom.*) of the fight (3, 4) saw the twin (brothers) standing all-glittering in golden armor.

II. (1) And through the toss (*motus*) of gales and waves (*pelagus*), (2) safe to the harbor returns that ship, (3, 4) above the mast of which (*dat.*) the Brothers gleam in double (*geminus*) star.

Exercise 82

Come not when I am Dead, Tennyson

Come not when I am dead,
 To drop thy foolish tears upon my grave,
 To trample round my fallen head,
 And vex the unhappy dust thou would'st not save.
 There let the wind sweep and the plover cry;
 But thou, go by.

HINTS. I. (1) Do not lament (*perf. subj. sync. form*, line 2) with vain tears over my tomb, (2) insulting my fallen (*peremptus*) head; (3, 4) why shouldst thou disturb the one resting to whom thou coldly (*fem.*) refused to bring (stanza II, line 1) assistance —

II. ("To bring" goes in first line); when alive (*dat.*) and vex my ashes? (2) Let the winds rage over my bones, let the plover (*parra*) (3, 4) cry, but go-thy-way (*facesso*) unmindful of these ashes.

Exercise 83

Come not when I am Dead, Continued

Child, if it were thine error or thy crime,
 I care no longer, being all unblest:

Wed whom thou wilt, but I am sick of time,
And I desire to rest.
Pass on, weak heart, and leave me where I lie :
Go by, go by.

HINTS. I. (1) Whether ill-persuading error mocked thee (2) or thy mind conscious of fault drove (thee) on, (3, 4) I care not, whom fate unblest (*molestus*) on every side (*pars*) here awaits :

II. (1) My mind seeks (*aveo*) peace : it is disgusted with this life (*aevum*) ; (2) wed whom thou wilt, only now depart (*fut. imper.*) : (3, 4) go, weak (heart) and pass on (*pergo*) unmindful of these ashes.

Exercise 84

The World's Wanderers, Shelley

Tell me, thou star, whose wings of light
Speed thee in thy fiery flight?
In what caverns of the night
Will thy pinions close now?

Tell me, moon, thou pale and gray
Pilgrim of Heaven's homeless way,
In what depth of night or day
Seek'st thou repose now?

Weary wind, thou wanderest,
Like the world's dejected guest,
Hast thou still some secret nest
On the tree or hollow?

HINTS. I. (1, 2) O star, quick to speed (*agito*) thy fiery flight through the void on wings of light (*lucens*), (3, 4) tell (*edo*) in what cavern of the night will thy pinion rest now?

II. O moon, venerated for thy pale countenance, (2) traversing the devious ways of heaven, (3, 4) in what hall of shadows or in what (hall) of light dost thou seek-repose (*recreor*)?

III. O wind, as an exile of earth (*pl.*) thy weary (2) course (error) ever renewing, even now (*adhucne*) (3, 4) dost the forest or the wave of the sea preserve a secret nest for thee?

Exercise 85

To the Daisy, Wordsworth

Thee winter in the garlands wears
That thinly deck his few gray hairs;
Spring parts the clouds with softest airs,
That she may sun thee.

Whole summer fields are thine by right;
And Autumn, melancholy wight!
Doth in thy crimson head delight,
When rains are on thee.

HINTS. I. (1, 2) Thou dost shine here-and-there (*rarus, fem.*) among the few locks of snowy winter, and the clouds, with a gentle (3, 4) breeze, spring removes that you may glisten in the kindly sunlight. (Add "*tibi*," as an ethical dative.)

II. And soon the summer fields shall acknowledge thee their mistress, and the glory of thy ruddy head, moist with the dew, shall refresh the melancholy autumn.

Exercise 86

To the Daisy, continued

Be violets in their secret mews
The flowers the wanton zephyrs choose;
Proud be the rose with rain and dews
Her head impearling.

Thou liv'st with less ambitious aim,
Yet hast not gone without thy fame;
Thou art indeed by many a claim,
The poet's darling.

HINTS. I. (1, 2) Let the wanton zephyrs choose (*urgeo*) the violets beneath their shadowy bowers (*antrum*); and the proud (3, 4) rose display herself with brow (*accus.*) impearled (*variatus*) with gems of rain (*pl.*).

II. (1, 2) Although thou, short-lived, mayest refuse to entertain (*inchoo*) long hopes (*sing.*), yet not without praise dost thou live; (3) whom rightly the choir of innocent bards (4) has always loved.

Exercise 87

When on My Bed the Moonlight Falls, Tennyson

When on my bed the moonlight falls,
I know that in thy place of rest,
By that broad water of the West,
There comes a glory on the walls.

Thy marble bright in dark appears,
As slowly steals a silver flame
Along the letters of thy name,
And o'er the number of thy years.

HINTS. I. (1) When the moon scatters my couch with light, (2) where thou art sleeping, there, I know, appears (3) by the deep waters of the West (4) a glory on the walls.

II. More brightly shines thy marble in the darkness, (2) while the white (line 3) ray of the glittering moon advances, (3, 4) and slowly thy name and years are marked out.

Exercise 88

When on My Bed the Moonlight Falls, Continued

The mystic glory swims away;
From off my bed the moonlight dies;
And closing eaves of wearied eyes,
I sleep till dusk is dipt in gray.

And then I know the mist is drawn
 A lucid veil from coast to coast,
 And in the dark church like a ghost
 Thy tablet glimmers to the dawn.

HINTS. I. (1) This bright image, vanishing, departs (2) from my bed with the dying light; (3, 4) I sleep worn-out until (*adusque*) the morning when the shadows are put to flight.

II. "And now I know the sea (line 2) from coast-to-coast (*medius*, line 2) is veiled with mists (2) of white (*adj.*) and thy tablet (*aes memor*, line 3), (3, 4) as a spectre in the shadowy church (*aedes*) is shining in the dawn."

Exercise 89

Flow Down, Cold Rivulet, to the Sea, Tennyson

Flow down, cold rivulet, to the sea,
 Thy tribute wave deliver;
 No more by thee my steps shall be,
 Forever and forever.

Flow, softly flow, by lawn and lea,
 A rivulet then a river:
 No where by thee my steps shall be,
 Forever and forever.

HINTS. I. (1) Flow down to the sea, and to the cold (2) wave let thy tribute be duly given; (3, 4) never shall my footsteps through the ages (*sing.*) seek thee, O rivulet.

II. Gently past the groves and woods (use syncopated form *silvae*, *arum*) (2) first a rivulet, now a stream, thou mayest wander, (3, 4) neither at any place (*usquam*) nor at any time mayest thou see (*subjunctive*) my steps.

Exercise 90

Flow Down, Cold Rivulet, to the Sea, Continued

But here will sigh thine alder tree,
And here thine aspen shiver :
And here by thee will hum the bee,
Forever and forever.

A thousand suns will stream on thee,
A thousand moons will quiver :
But not by thee my steps shall be,
Forever and forever.

HINTS. I. (1) Here the alder, guardian of thy shore, will moan, (2) the poplar will tremble when struck by the gentle breeze : (3, 4) here the bee at no time (*annus*) will cease to murmur by thee (*dative*).

II. (1) Thou shall continue to shine with a hundred suns, (2) (and) with the trembling gleam of a thousand moons, (3, 4) but at no time (*ævum*) shalt thou feel (*fut. perf.*) me wandering near thee.

Exercise 91

The Meeting of the Waters, Moore

There is not in this wide world a valley so sweet,
As the vale in whose bosom the bright waters meet ;
Oh ! the last rays of feeling and life must depart,
Ere the bloom of that valley shall fade from my heart.

Yet it was not that nature had shed o'er the scene
Her purest of crystal and brightest of green ;
'Twas not her soft magic of streamlet or hill,
Oh ! no, — it was something more exquisite still.

HINTS. The first stanza is to form two stanzas and the second stanza one in Latin.

I. (1) Nowhere is there found a more pleasing spot (2) than the valley which pleases me beyond all (others), (3, 4) which

cherishes in its bosom the glittering waters (*rivus*) meeting-together ;

II. (1) May the last breath of life (*adj.*) depart (*pl.*) (2) and my last drop of blood (*sanguis tenuis*) before (3, 4) the bloom of that valley should fade from my heart that recalls (*memor*) (it).

III. Not because the nymphs have adorned (*subjunctive*) all the forest (2) with crystal water and green banks (*sing.*) (3, 4) nor (was it) the grace of her mountain and stream, but something more beautiful still (*immo*).

Exercise 92

The Meeting of the Waters, Continued

'Twas that friends, the beloved of my bosom, were near,
Who made every dear scene of enchantment more dear,
And who felt how the best charms of nature improve,
When we see them reflected from looks that we love.

Sweet vale of Avoca! how calm could I rest
In thy bosom of shade, with the friends I love best,
Where the storms that we feel in this cold world should cease,
And our hearts, like thy waters, be mingled in peace.

HINTS. The first stanza is to form one stanza and the second stanza will make two stanzas in Latin.

I. (1, 2) Something more pleasant has made those shades dearer to me: my friends were near (3, 4) to whom (*queis*) its beauty reflected from the countenance of a friend was more pleasing.

II. (1, 2) How calm would I rest (*foveo, pass.*) in the pleasant bosom of thy vale with its quiet shade, (3, 4) reposing in the kindly company of my friends, sweet Avoca!

III. Then will the wild storms cease (*i.e.* "fly far") (2) which vex our short life and like (*ceu*, line 3) thy rivers, (3, 4) our (*dat.*) hearts united will finally rest in peace.

Exercise 93

The Lee Shore, Hood

Sleet and hail and thunder,
And ye winds that rave,
Till the sands thereunder
Tinge the sullen wave,

Winds that like a demon
Howl with savage note
Round the toiling seaman
In his tossing boat,
From his humble dwelling
On the shingly shore,
Where the billows swelling
Keep such hollow roar:—

HINTS. I. (1) Hail (*pl.*) mingled with the falling snow, (2) thunder, (and) thou, North wind, with thy furious (*sonorus*) blast, (3, 4) at whose raging (*abl. absol.*) the lowest sand has tinged the sullen waves,

II. And (you) who rage (*2d person*) like to the Fury (2) wildly around the frail bark (3, 4) of the weary sailer, drive (imperative) him far from the well-worn shore. (The verb "drive" is introduced into this stanza from the fifth (Exercise 94) to avoid obscurity).

III. (1, 2) Where stands (*pateo*) his small house with its wretched (*vilior*) thatch (*gen. of description*), and where such (3, 4) a deep-sounding roar rises without end from the restless wave.

Exercise 94

The Lee Shore, Continued

From that weeping woman,
Seeking with her cries
Succour superhuman
From the frowning skies—

From the urchin pining
 For his father's knee,
 From the lattice shining
 Drive him out to sea!

Let broad leagues dis sever
 Him from yonder foam:
 O God! to think man ever
 Comes too near his home!

HINTS. I. (1) From his wife weeping bitterly (*multum*) (2) who calls upon the unpropitious gods to give (3, 4) a refuge to (pro) the man, wearying the heavens (*aura*) with her piteous cries:

II. From his son desiring to embrace (line 2) the loving (2) knees (*genu* in the plural may be a dissyllable with first syllable long), of his father; from the window (3, 4) which shines far with the familiar light, drive him out to sea!

III. (1, 2) May the broad sea rage between him and the cruel reefs! Woe to thee, wretched one, (3, 4) who ever keeps (*tueor*) too much to his home and his Penates!

7. Alcaic Verse

Alcaic verse is considered one of the most difficult measures found among the works of Horace. It was a favorite metre with Alcaeus, from whom it derives its name. Alcaeus and Sappho standardized the verse and Horace has made few changes from the original Greek measure.

At first sight an alcaic stanza seems a heterogeneous collection of trochees, spondees, and dactyls. If, however, it is examined carefully, it will be found to bear a strong resemblance to the sapphic verse. This is shown by the fact that if we take off the first syllable

of the first two lines and add it to the end of the lines, we shall have a perfect sapphic verse in both cases, identical in number of syllables and length of quantities, the only difference being that the caesura will not be found in the same place. This then should help the student in alcaic versification.

This metre is a strong and lively one and was used by Horace in poems of solemn feeling, as well as for appeal, encouragement, exhortation, and admonition.

For general rules the student is referred to those preceding page 7.

SPECIAL RULES

1. Word accent and verse accent should not coincide; at least not more than once in a single verse, if it can be avoided. The reason is that in alcaic verse the lines are short and special effort must be made to distinguish them from prose.

2. Verse-endings should not correspond too often with the sense pause, but an attempt should be made to vary the verse with run-over lines.

3. The first syllable of the first and second verses may be either long or short. Horace more often makes it long.

4. The first two lines consist of a single syllable (long or short), followed by a trochee, spondee, and two dactyls. Thus:—

⏏ | — ∪ | — — || — ∪ ∪ | — ∪ ∪

5. The caesura comes after the fifth syllable in the first two lines and has a fixed position. There are a few rare exceptions in Horace in which the caesura comes after the sixth syllable.

6. The third verse consists of one half the first line (neglecting the caesura), followed by two trochees.

∪ | — ∪ | — — | — ∪ | — ∪

7. The fourth line consists of the last half of the first verse from the caesura followed by a trochee and spondee (or trochee).

— ∪ ∪ | — ∪ ∪ | — ∪ | — ∪

8. The third and fourth verses of an alcaic stanza have no caesura properly so called. There are certain combinations of syllables based on Horace's odes which are to be imitated. These will be found below.

9. The final syllable of all lines should be long by preference. It is thus found in the more polished odes of Horace. This, however, is a rule that has many exceptions.

10. A word of four syllables at the beginning or end of the third line is to be avoided.

11. Too many monosyllables in a verse are not to be allowed, especially in the last two lines of a stanza. A line should not end in a monosyllable, unless the final syllable of the previous word be elided.

12. In the following examples may be seen the best models taken from Horace for the third and fourth lines. By a close imitation of these models the student will produce the best results.

Third Line

∪ | — ∪ | — — | — ∪ ∪ | — ∪ ∪

(a) *Matrona bellantis tyranni.* Horace, *Odes*, III, 2.

(b) *Pones iambis sive flamma.* Horace, *Odes*, I, 16.

(c) *Culpante nunc torrentia agros.* Horace, *Odes*, III, 1.

In the above example (a) is the best and strongest line, and if possible the pupil should have the third line of his exercise an exact imitation of that one. The other two are, however, common and may be imitated. Two other models, even though found in Horace, are not to be imitated, as the words and feet coincide. They are:—

(d) Cantare rivos atque truncis. *Horace, Odes, II, 19.*

(e) Hic classe formidatus ille. *Horace, Odes, III, 6.*

Fourth Line

— ∪ ∪ | — ∪ ∪ | — ∪ | — ∪

(a) Incolumi Iove et urbe Roma. *Horace, Odes, III, 5.*

(b) Perniciem veniens in ævum. *Horace, Odes, III, 5.*

(c) Altior Italiæ ruinis. *Horace, Odes, III, 5.*

Any one of the above three may be imitated, as all are equally common. The following is rare and should not be imitated, since those who maintain that there is a caesura in the third and fourth lines point out that in this verse there would be a trochaic caesura.

(d) Hospitis ille || venena Colcha. *Horace, Odes, II, 13.*

For those who follow the theory of a caesura in the third and fourth verses, the different caesural pauses are shown on page 9. The student will find it much easier, however, to imitate the models shown above and separate his words accordingly.

8. Exercises in Alcaic Verse

I. EXERCISES IN BROKEN ALCAIC VERSE

Exercise 95

(Each line complete in itself.)

- (a) Sub quando daedala trabe insonaret
Ventis saeva vis, et palus pelagi
Suaderet timorem concussa
Nec carerent oculi lacrimis
- (b) Persea fovit brachiis tenellum
Mater que dixit quibus me miserum
Laboro curis sed aeneis tu
Implacido vectibus que tecto
- (c) Aetas sterneris et mollissima tuum
Tu premit pelagi soporem carpis
Ipse caeli sed que caligo
Quieti immemori frueris
- (d) Aquae capillis immineant quantum
Vis unice venti crepet quantum que
Nitens que ut pulchra secum
Ostro in purpureo recubas
- (e) Quae mihi timeres quod si metu sunt
Aure meam et vocem conciperes
Iuberem dormiunto dormi
Mala ponti dura dura fugae.

Exercise 96

(All four lines mingled together.)

- (a) Quis tangit fila? Quis modo Lacedaemonis tacentes
dudum excutiet? Horrisono aere pubemque defunctos
revocabit?

(b) Quorum caesaries divina uti flos hyacinthinus per imbres vernos pandens se lugubre, honestos animi timores humeris fusa, . . .

(c) Altasque vires, ac fidem niveam spirabat. Libertas scilicet aurea illos spectare avebat et propriam sobolem dicare.

(d) Alcaeus alterne, nova mente velox ensem cavet? Qui coma viridi myrtoque devinctus aede sacrata Pallados diu retentos . . .

(e) Ignes celavit; dum diva fulmina rutilantia auspicato promeret; tum vindex clarus invictusque emicuit, trepidumque vulnus . . .

(f) Infixit. At, Diva, ne chelys inopportuna aures tuas male ominatis vocibus increpans eliciat tristem memoremque guttam!

II. MODEL EXERCISE IN ALCAIC VERSE

The exercise taken for a model is the stanza by Burns entitled *Bright Ran Thy Line, O Galloway*.

Bright ran thy line, O Galloway,
Through many a far-famed sire;
So ran the far-famed Roman way,
So ended in a mire.

For hints, let us suppose that we have the following:—

(1) O Gallulus, through many a famous (line 2) name of your sires (2) ran thy noble stock (stirps); (3) as the famous street of the Romans (Quirites) (4) and the end for both is the mire.

Translating and marking the quantities we have these variations:—

Inclȳtă
Ō Gallŭlă, pĕr mŭltă nŏmĭnă clără pătrŭm (or măiŏrŭm)
fămŏsă

fāmōsā (ūs)

cūrrit tūūs (or tūā, tībī) nōbīllis stīrps ūt Inclytā (ūs) viā (or
clārā (ūs)

cāllis) Quīrītūm; ēt finīs ūtrīquē ēst lūtūm (or illūviēs,
squālōr).

Taking the first line we have :—

O Gallule, per multa patrum nomina (maiorum).

Both Gallule and nomina make good dactyls for the end.

| nōmīnā | Gāllulē

Patrum placed before the caesura and preceded by per multa completes our line.

(1) Pēr mū||tā pā|trūm || nōmīnā | Gāllulē

For the second verse, nobilis makes a good dactyl as well as stirps with any form of the possessive. Thus :—

stīrps tūā
tībī | nōbīllis

Currit may be placed before the caesura, as its final syllable is made long by being followed with a word commencing with a consonant. Famosa, which comes in this line, when placed first, will complete the verse. Thus :—

(2) Fā|mōsā | cūrrit || stīrps tībī | nōbīllis

As material for the third verse we have these variations :—

Ut via inclyta (us) Quiritum (or ium)
Sicut callis famosa (us)

Quiritum will make a good ending for the line, and callis before it will give us all but four syllables of the verse, according to model (a) of the examples taken from Horace (cf. page 104).

cāl|lis Quīr|ītūm.

Inclytus cannot go in this line, neither can via, because of the quantities, but famosus followed by ut will be found to have the correct quantities. Thus :—

(3) Fāmōsūs ūt cāllīs Quīrītūm.

For the fourth line we have the following variations :—

Et finis ambobus est illuvies
Atque terminus utrique est squalor.
-que

Illuvies will make one of the dactyls, plus an extra syllable, a good word, since the word will not coincide with the foot. Utrique following it will complete the latter part of the line. Thus :—

illŭvi|ēs ŭ|triquē.

Finis followed by et and placed at the beginning will give us the complete line. Est is not needed, but it may be placed last in the line, eliding the syllable before it. Thus :—

(4) Finis ēt | illŭvi|ēs ŭ|trique ēst.

This fourth line is similar to (c) of the fourth line models on page 105.

Thus the entire stanza when completed reads :—

Per multa patrum nomina, Gallule,
Famosa currit stirps tibi nobilis
Famosus ut callis Quiritum ;
Finis et illuvies utrique est.

III. ALCAIC EXERCISES (*Connected*)

Exercise 97

The Spanish Gypsy, Eliot

Push off the boat,
Quit, quit the shore,
The stars will guide us back :—
O gathering cloud,
O wide, wide sea,
O waves that keep no track !

On through the pines !
The pillar'd woods,
Where silence breathes sweet breath :—

O labyrinth,
 O sunless gloom,
 The other side of death!

HINTS. I. (1) Now we must go (cf. Horace, I, 37, 1): now, comrades, the bark (2) released from the chains push off, push off! (3, 4) unless I am mistaken, the starry brightness (*pl.*) will warn (*accus. partic.*) us and lead us thither again.

II. (1) Lo the clouds are already gathering; wide open is (2, 3) the sea; through the ocean no (nil) watery (line 3) path (*gen.*) will show; ("columns" also goes in line 3); (4) we must (stanza III, line 1) traverse the woods (stanza III, line 1) black with coniferous columns (line 3).

III. (1) ("We must" and "woods" go in the first line.) Where with fragrant (2) odors, what (quantum) peace there be, is redolent: (3) behold the shades with sun removed, (4) the further labyrinth of Orcus!

Exercise 98

Why, Why Repine, My Pensive Friend, Lander

Why, why repine, my pensive friend,
 At pleasures slipt away?
 Some the stern fates will never lend,
 And all refuse to stay.

I see the rainbow in the sky,
 The dew upon the grass,
 I see them and I ask not why
 They glimmer or they pass.

With folded arms I linger not
 To call them back: 'twere vain.
 In this or in some other spot,
 I know they'll shine again.

HINTS. I. (1) Why, why, Postumus, with tearful plaint (2) dost thou mourn the pleasures slipt away? For there are

(3) (some) which the sad Fates (line 4, *sing.*) refuse to give,
(4) nor do any (*neuter pl.*) long remain.

II. (1) Lo! how the rainbow glitters (*subj.*) in the sky,
(2) lo! how the dew also glitters on the sward: (3) I see
(them); nor as I look, ("to ask," goes in this line), (4) do I
strive to ask (line 3) why they glittering pass away.

III. (1) As for (*per*) me, let them depart: I care naught;
with vain (2) prayer I do not call (them) back, caring-not (*in-*
curiosus); (3) unless I am mistaken, hither they (*ipsi*) will
bring (line 4) their fleeting (4) brightness (*pl.*) or elsewhere.

Exercise 99

In the Brave Days of Old, Macaulay

When the oldest cask is opened,
And the largest lamp is lit;
When chestnuts glow in the embers,
And the kid turns on the spit;
When young and old in circle
Around the firebrands close;
When the girls are weaving baskets,
And the boys are shaping bows:—

HINTS. I. (1) Now the oldest (*cf. Horace's interiore nota*)
cask of wine has been brought forth (2) and the largest (*com-*
parative) lamp is burning and the chestnuts (*nuces* (line 2)
castaneae (line 4)) (3) begin to glow on the living coals, (4)
and on the spit (*pl.*) the fat—

II. (1) Kid is being turned, when the youths ("hearth"
goes in this line), (2) with the elders in festive ring surround
(*premo*) the hearth, (3) and the maidens are now forming
baskets (4) of osier and the boys (are forming) bows.

Exercise 100

In the Brave Days of Old, Continued

When the goodman mends his armor,
And trims his helmet's plume;

When the goodwife's shuttle merrily
 Goes flashing through the loom;
 With weeping and with laughter,
 Still is the story told,
 How well Horatius kept the bridge,
 In the brave days of old.

HINTS. I. (1) When the kind father repairs his spear (2) that is broken and the top (*cornua*) of his threatening helmet (3) bends into place (*inflecto*) and the matron with shuttle (4) flashing draws forth her twisted wool (*pensum*, *pl.*)

II. (1) Weeping, they relate, not without laughter (*pl.*) (2) how great a record (line 4, *pl.*) that guardian of the bridge, Horatius, (3, 4) has left (*edo*) of ancient courage for future centuries.

Exercise 101

Death, the Leveller, Shirley

The glories of our birth and state
 Are shallow, not substantial things:
 There is no armor against fate;
 Death lays his icy hands on kings:
 Sceptre and crown
 Must tumble down,
 And in the dust be equal made
 With the poor crooked scythe and spade.

HINTS. I. (1) Naught does fame bring, nothing substantial doth lineage (2) and wealth (*res*) in the ancestral halls (*penetrare*); (3) what citadels does not cruel death (line 4) take by assault (4) about to lay its cold right hand —

II. Upon (in) kings themselves. For diadems and (2) sceptres of great kingdoms (*tyrannis*, *sing.*) overthrown (*acc. pl.*) (3) with the scythe and rustic harrow (*ligo*) (4) does the impartial earth with equal lot overwhelm.

Exercise 102

Death, the Leveller, Continued

Some men in swords may reap the field
And plant fresh laurels where they kill;
But their strong nerves at last must yield;
They tame but one another still.

Early or late,
They stoop to fate,
And must give up their murmuring breath,
While they, pale captives, stoop to death.

HINTS. I. (1) What if the warrior (line 3) reaps the rugged field with the sword, (2) and sows the laurel widely in blood? (3, 4) The conqueror has not strength that lives (*vivax*) forever, about-to-endure (stanza II, line 1) his master (*domans*).

II. (1) ("About to endure" comes in this line.) All sooner or later (cf. Horace, II, 3, 26), (2) a lifeless throng, not without complaints, (3) giving up their lives (*sing.*), in triumph (4) funereal, death (*Libitina*) shall lead.

Exercise 103

Death, the Leveller, Continued

The garlands wither on your brow;
They boast no more your mighty deeds:
Upon Death's purple altar now,
See where yon victor-victim bleeds.

All heads must come
To the cold tomb;
Only the actions of the just
Smell sweet and blossom in the dust.

HINTS. I. (1) Lay aside that swelling pride, (2) on whose (*cui*) brow the laurel has withered (*defluo*). Behold where (3, 4) the same conqueror, lately rejoicing, stains cruel death's bloody (*pl.*) —

II. (1) Altars, now a victim (*nom.*). Every head in truth, (2) at some-future-time (*olim*) shall come (*fut. perf.*) to the cold (*pl.*) of the tomb; (3, 4) but the mindful dust (*caespes*) crowns the just deeds alone with fragrant flowers (*sing.*).

Exercise 104

May Morning, Milton

Now the bright morning star, day's harbinger,
Comes dancing from the East and leads with her
The flowery May, who from her green lap strows
The yellow cowslip and the pale primrose.

Hail bounteous May, that dost inspire

Mirth and Youth and warm Desire:

Woods and groves are of thy dressing;

Hill and dale doth boast thy blessing.

Thus we salute thee with our early song,

And welcome thee and wish thee long.

HINTS. I. (1) Already Lucifer, the herald (*praeivus*) star of day (2) resplendent leaps forth from the East (*pars Eoa, pl.*) (3) and as a companion flowery (*florens*) May (4) leads-in-his-train (*duco*). The yellow cowslip, also, — ("Him" also comes in this line).

II. Thou mayest see him (stanza I, l. 4) scatter (*perf. inf.*) from his green lap and (2) the first rose that pales in the early (*novus*) spring. (3, 4) We bid thee hail (*salvere*), generous (*facilis*) giver of alluring pleasure.

III. (We bid) thee (hail), O May, with thy fervent desires (*gen. of description*) and (2) overflowing (*plenus*) with youth. Thou with leaves the wood (3) and grove dost clothe, and with thy (4) cult rejoices the vale refreshed —

IV. and the happy hill. So to thee we (line 2) sing (*dico*) (2) our songs in the early (*primus*) morn, so to thee (3) we bid welcome (*grator*) and we desire that (*omit ut*) thou mayest long (4) distribute thy gifts to the world.

Exercise 105

An Elegy, Byron

Oh! snatched away in beauty's bloom,
On thee shall press no ponderous tomb;
But on thy turf shall roses rear
Their leaves, the earliest of the year;
And the wild cypress wave in tender gloom.

HINTS. I. (1) Oh (thou) whom in thy youth (*virens*) Venus could not (2) prevent (*iuvare quin*) quick Death from bearing away, (3, 4) may no tomb (*pl.*) and vain marble with its weight oppress thee in thy rest (*sopitus*).

II. (1) But on thy sod, flowers in due time, the first (line 2) gifts (2) of the new-born year shall the rose bear; (3) and the mournful, gloomy cypress (4) shall wave with its dismal (*funereus*) shade.

Exercise 106

An Elegy, Continued

And oft by yon blue gushing stream
Shall sorrow lean her drooping head,
And feed deep thought with many a dream;
And lingering, pause and lightly tread,
Fond wretch! as if her step disturbed!

HINTS. I. (1) Even (*quin*) Sorrow (*masc.*, line 2) herself by the stream where gushes forth the crystal (2) water, returning often, shall lean (line 3) her drooping (line 3) head, (3, 4) as she thinks of many things (*simulacrum*) within (*sub*) her inmost mind;

II. (1) And quietly (*i.e.* with no noise) her gentle step (2) halting, will lightly press thy ashes (*sing.*) (3) as if her step, alas in vain the effort (*laborans*), (4) would disturb thy lifeless remains (*cinis, sing.*).

Exercise 107*An Elegy, Continued*

Away! we know that tears are vain,
That Death nor heeds nor hears distress:
Will this unteach us to complain,
Or make one mourner weep the less?
And thou — who tell'st me to forget,
Thy looks are wan, thine eyes are wet.

HINTS. I. (1) Away (*actum est*)! sorrows forsooth (are) vain, (2) nor does the stern necessity of Orcus care (3) to listen! Wouldst thou unlearn thy grief (4) and how to repeat thy excessive woes?

II. (1) But the tears (*sing.*) alas flow none the less; (2) and thou, thyself, who tell'st the thoughtful grief (3, 4) to cease, art wasting away in cheek and tender countenance (*acc.*) with recent tears (*imber, sing.*).

Exercise 108*Ode to Adversity, Gray*

Daughter of Jove, relentless power,
Thou tamer of the human breast,
Whose iron scourge and torturing hour
The bad affright, afflict the best!
Bound in thy adamant chain,
The proud are taught to taste of pain,
And purple tyrants vainly groan
With pangs unfelt before, unpitied and alone.

HINTS. I. (1) Thou cruel (one) who rulest with relentless (line 2) power the minds (2) of men, goddess daughter of Jove, (3, 4) thou dost terrify the bad with thy torturing (*vindex*) hour, and, with thy lash (*pl.*) the good —

II. (1, 2) Thou tempest : whence the proud in adamantine chains bound fast thou dost teach (what) sadness (*tristia, pl.*) (is) (3, 4) and kings as they struggle alone in vain sorrow unfelt-before (*mirificus*).

Exercise 109

Ode to Adversity, Continued

When first thy sire to send on earth
Virtue, his darling child, designed,
To thee he gave the heavenly birth,
And bade to form her infant mind.
Stern rugged nurse ! thy rigid lore
With patience many a year she bore ;
What sorrow was, thou bad'st her know,
And from her own she learned to melt at others' woe.

HINTS. I. (1) When thy sire wished to present to mortals (*terrigenae*) his dear (comparative) daughter (*progenies*), Virtue, he gave (to thee) this blessed offspring to be taught (*gerundive*).

II. 1. That under thy command she might mould her thoughts (*pectus, pl.*). (2) With what great patience through the years, (3) oh stern and rugged teacher, (4) did she (*illa*) endure thy rigid (*acerbus*) counsels !

III. 1. She learned of the sorrows which the miserable race (2) of mortals (*adj.*) endure ; she felt (them) and in her (3, 4) (sorrow) taught, with thee as a stern mistress, she was touched by the grief of another.

Exercise 110

To a Skylark, Shelley

Hail to thee, blithe spirit !
Bird thou never wert,
That from heaven or near it
Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher
 From the cloud thou springest
 Like a cloud of fire,
 The blue deep thou wingest,
 And singing still dost soar, and soaring ever singest.

HINTS. I. (1) Blithe spirit (*numen*), thou scarcely singest like (line 2) a bird, (2) I salute (thee), who from thy heart, (3) either as a guest of heaven or near-it (*vicinus*) (4) unpremeditating dost sing thy lay.

II. (1) Lo! borne higher (*magis*) and higher, the fields (2) thou dost ever desert like a fiery cloud, (3) and while seeking (*gerund*) the blue (deep) thou dost sing, (4) nor does thy swift flight (*ala*) restrain thy song.

Exercise 111

To a Skylark, Continued

In the golden lightning
 Of the sunken sun,
 O'er which clouds are brightening,
 Thou dost float and run
 Like an unbodied joy whose race is just begun.

The pale purple even
 Melts around thy flight:
 Like a star of heaven
 In the broad daylight,
 Thou art unseen, but yet I hear thy shrill delight;

HINTS. I. (1) Through the golden light, when Phoebus is declining, (2) when the clouds have already begun to be tinged (use poetic form *tingier*) (with color) (3) thou dost sport exulting as a shade (4) in flight, when its body has been laid aside.

II. (1) Pale Vesper (line 2) with its purple robe covers (2) thy song (*i.e.* (thee) singing); as in the heavens (3) a star in the broad (*plenus*) daylight, thou art hidden, (4) but I drink in the charms of thy joy.

Exercise 112

To a Skylark, Continued

Keen as are the arrows
 Of that silver sphere,
 Whose intense lamp narrows
 In the white dawn clear,
 Until we hardly see, we feel that it is there.

All the earth and air
 With thy voice is loud
 As, when night is bare,
 From one lonely cloud
 The moon rains out her beams and heaven is overflowed.

HINTS. I. (1) Keen (*masc. pl.* agreeing with "delight" of previous stanza) as the arrows of the silver moon (2) whose vivid torch, narrowed by the new (3) sun rising, is scarcely seen, (4) though felt within (*sub*) our inmost soul.

II. (1) Both the entire heaven and earth with thy song (2) are filled as when the moon comes forth (*pateo*) on (*sub*) a darksome night from out a lonely (*relictus*) (4) cloud, heaven is overflowed (*redundo*).

Exercise 113

Hohenlinden, Campbell

On Linden when the sun was low,
 All bloodless lay the untrodden snow;
 And dark as winter was the flow
 Of Iser rolling rapidly.

But Linden saw another sight,
 When the drum beat at dead of night,
 Commanding fires of death to light
 The darkness of her scenery.

HINTS. I. (1, 2) The woods of Linden (*adj.*, *Lindinŕum*) at the setting sun still stood white with the unbloody snow, (3) and like (*instar*) the darkening winter, (4) ran (*no, nare*) the swift river rolling (*agens*) its waters —

II. (1) Through the solitude (*tesca*, *n. pl.*). But night changes the picture, (2, 3) when the beat (*clangor*) of the noisy drums (*tympanum*) summons the deadly flames to radiate through its clear (*illimes*) depths.

Exercise 114

Hohenlinden, Continued

By torch and trumpet fast arrayed,
Each horseman drew his battle-blade,
And furious every charger neighed
To join the dreadful revelry.

Then shook the hills with thunder riven;
Then rushed the steeds to battle driven;
And louder than the bolts of heaven
Far flashed the red artillery.

HINTS. I. (1) Through the light (*signum*, *pl.*) of the torch together with the sound of the trumpets (*lituum*, *gen. pl.* found in poetry) (2) the warrior draws his brazen sword, (3, 4) and furious neighs the steed of raging (*gradivus*) Mars longing for the revelry (*orgia*).

II. (1) Then the mountain trembles, then rushes the steed (2) headlong into battle, and brighter than the torch (3) that rends the tumult of the clouds, (4) the ruddy anger of the battle thunders far.

Exercise 115

Hohenlinden, Continued

But redder yet that light shall glow
On Linden's hills of stained snow;
And bloodier yet the torrent flow
Of Iser, rolling rapidly.

'Tis morn; but scarce yon level sun
Can pierce the war-clouds rolling dun,
Where furious Frank and fiery Hun
Shout in their sulphurous canopy.

HINTS. I. (1) But a ruddier light shall gleam upon the snow (2) stained along the heights of the hills, (3, 4) and increased by the bloody streams the impetuous river shall roll on.

II. (1) 'Tis morning; scarcely does yonder (*iste*, line 2) sun (line 2) penetrate with returning (*supinus*) torch (2) the leaden clouds of the battle (3) where the frenzied Gaul, where beneath the sulphurous (line 4) canopy (*umbra*) (4) shouts the impetuous Hun.

Exercise 116

Hohenlinden, Continued

The combat deepens. On, ye brave,
Who rush to glory, or the grave!
Wave, Munich, all thy banners wave,
And charge with all thy chivalry.

Few, few shall part where many meet!
The snow shall be their winding sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

HINTS. I. (1) On (*ite*), on, the battles swell. (Ye) to whom (*quis*, dative plural for *quibus*) glory (2) or death is due: now, Munich (*Nōricūm*), thy (3) banners now bring on! Now against the enemy (4) let thy quickening courage send (stanza II, line 1) thy horse (*pl.*) and horsemen.

II. (1) ("Send" (*immitto*) goes in the first line.) Alas! how many, what (*quota*) part of the soldiers (2) will return safe? The snow (line 3) will cover with its winding (*funereus*) (3, 4) sheet the slain, and each sod will lie (*premo*) upon the bones of a buried hero.

Exercise 117*Hymn to the Nativity, Milton*

The Oracles are dumb,
No voice or hideous hum
Runs through the archéd roof in words deceiving.
Apollo from his shrine
Can no more divine,
With hollow shriek the steep of Delphos leaving:
No nightly trance or breathéd spell
Inspires the pale-eyed priest from the prophetic cell.

HINTS. I. (1) Whatsoever there was of the oracles is silent; (2, 3) nor does the priest with hideous murmur pour forth deceitful enigmas (*ambages*) (4) through the ceiling of the magic temple.

II. (1, 2) Apollo, who dwelt-there (*adj. incola*) taught in the sacred arts (*acc.*) is silent in his holy shrines at last; (3, 4) finally he himself has left with sighs (*gembundus*) the sloping citadel of Delphi.

III. (1) Neither fabled shadows of the night, (2) nor murmurs, when Apollo has spoken, 3, (4) arouse from his prophetic cell the mind of the timid priest.

Exercise 118*Hymn to the Nativity, Continued*

The lonely mountain o'er,
And the resounding shore,
A voice of weeping heard and loud lament;
From haunted spring and vale,
Edged with poplar pale,
The parting genius is with sighing sent;
With flower-inwoven tresses torn,
The nymphs in twilight shades of tangled thickets mourn.

In consecrated earth,
And on the holy hearth,
The Lars and Lemures moan with midnight plaint.

HINTS. I. (1) But often on the pathless mountains weeping (2) and frequent sounds of grief (*lamenta*, line 3) on the hoarse-sounding shore reëcho; (3) the consecrated fount, with its nymph an exile, and the vale (stanza II, line 1) with its poplar grove—

II. (1) ("Vale" comes in the first line.) hedged-in, are, not without weeping, (2, 3, 4) left behind; and the dryad complaining (*perf. part.*) in the twilight (*sublustris*) recess of tangled shade sits with flower-inwoven tresses torn (*literally*: — "sits torn as to her hair (*accus.*) entwined (*impeditus*) with varied flowers (*sing.*)"). ("Entwined" and "flowers" go in the next stanza.)

III. (1) ("Flowers" and "entwined" come in this line.) And through the sacred shrine (*focus*) (2) and on the consecrated earth (*caespes*), as a guard (*gen.*) (3, 4) a host of Lares and Lemures beneath (*de*) the night sighs, with their rites (*religio, sing.*) neglected.

Exercise 119

Hymn to the Nativity, Continued

In urns and altars round,
A drear and dying sound
Affrights the flamens at their service quaint;
And the chill marble seems to sweat,
While each peculiar power foregoes his wonted seat.

HINTS. I. (1, 2) And among the urns and around the altars a dread sound (*anhelitus*) travelling (*sparsus*) and in turn (3) coming upon the secret rites (*arcana*) frightens (*cf. "esse praesidio"*) (4) the flamens in the midst of their service (*apparatus*).

II. (1) And the statue, wrought (*ductus*) in the cold marble, drips with an appearance (*imago*) of cold (*udus*) sweat, (3, 4) and the gods who rule (*potior*) their kingdom, each one from his own, fly abandoning their seats.

Exercise 120

Locksley Hall, Tennyson

THE VISION

For I dipt into the future, far as human eye could see,
Saw the Vision of the world, and all the wonder that would
be ;

Saw the heavens fill with commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly
bales ;

Heard the heavens fill with shouting, and there rained a
ghastly dew

From the nations' airy navies grappling in the central blue :

Far along the world-wide whisper of the south wind rushing
warm,

With the standards of the people plunging through the
thunder-storm ;

Till the war-drum throbbed no longer, and the battle-flags
were furled

In the Parliament of man, the Federation of the world.

HINTS. (1, 2) I looked — nor is it allowed for the human eye (*pl.*) to see (*pergo*) further — at both the fates of nations (3) that have been promised and at the wondrous ways (*cur-sus*) (4) and appearance of the coming age ;

II. 1 (I) saw the air crowded (*scateo*) with commerce, (2, 3) I saw the ships press on (*passive*) with unaccustomed sails and the pilots, (4) ruddy in the purple twilight —

III. (1) Bring down from above the golden wealth ; (2) and heaven itself with warlike murmur (3) was seething and deadly dews (line 4) were falling (4) through the blue depths (*sing.*) ;

IV. (1, 2) While fleet clung to fleet among the shining fields of the air ; whence with warm (3, 4) breezes far-and-wide through the world blew the raging (*furialis*) south wind ;

V. (1) In the midst of gales livid with the lightning-flash (2) the standards of the warring cohorts (3) roll (*passive*). But at length the voice (line 4) of the trumpets (4) and the clarion of war were silent (*sing.*) ;

VI. (1) Now the martial banners (line 2) have ceased to wave (use the form *pandier*) ; (2) already there sits a peaceful (*amabilis*) (3, 4) gathering and all (*unanimus*) the nations have willed a common alliance.



VOCABULARY

abandon

abandon, to, relinquo.
 abhorred, invisus.
 able, to be, possum.
 abode, domus; palatium.
 above, super; supra; altius; from —, desuper.
 absent, to be, absum.
 Acadia, Ācādīā.
 accompany, to, comitor.
 accord, of one's own, sponte; ultro.
 accustomed, *adj.*, solitus; to be —, soleo.
 acknowledge, to, fateor.
 act, to, ago.
 adamantine, adamantinus.
 add, to, addo.
 addition, *adj.*, adiunctus.
 admiring, mirans.
 adorn, to, orno.
 advance, to, gradior; subeo.
 advantage, to be of, prosum; iuvo.
 aether, aether.
 Aeonian, Aonius.
 afflicted, to be, tabesco.
 after, pone.
 again, rursus; rursum; iterum.
 age, aevum.
 aged, vetus; annosus.
 air, aether; aura; aer.

answering to

alas, heu; ah; ěheu.
 alder, alnus.
 alike, pariter.
 alive, vivus; vivens.
 all, cunctus; omnis; totus.
 all-gleaming, fulgens.
 alliance, foedus.
 allowed, to be, licet; fas est.
 alluring, blandus.
 alone, *adv.*, tantum; *adj.*, solus.
 along, per.
 already, iam; iam nunc.
 also, quoque.
 altar, altare; ara.
 although, quamquam; licet; quamvis.
 always, semper.
 amazed, to be, stupeo.
 ambition, ambitus.
 amidst, inter; intra.
 among, inter; intra.
 ample, amplus.
 ancestral, avitus.
 ancient, antiquus, vetus.
 and, et; ac; atque; -que; — not, nec; neque.
 angel, angelus; nuntius.
 anger, ira; saevities.
 another, alter.
 answering to, idoneus.

anthem, melos.
 anxious, sollicitus. }
 any, ullus; cunctus, *pl.*
 any one, ullus; quis (*after*
si).
 Apollo, Apollo; Pythius.
 appear, to, oborior; mon-
 stro.
 appearance, species; imago.
 applause, plausus.
 apple, pomum.
 apply, to, suppono.
 approach, to, adeo.
 approve, to, blandior.
 ardent, ardens.
 arise, to, se tollere.
 armor, arma (-orum).
 arms, arma (-orum).
 army, exercitus.
 around, circum.
 arouse, to, quatio.
 arrow, sagitta; spiculum.
 art, ars.
 artless, ingenuus.
 as, ut; quasi; velut; sicut;
 more (*with gen.*); instar
 (*with gen.*); ritu (*with*
gen.).
 ascend, to, conscendo; as-
 cendo.
 ashes, cineres; favilla.
 as if, veluti; ceu.
 ask, to, rogo.
 aspect, visus.
 aspen, populeus.
 assault, to take by, expugno.
 assistance, opes.
 assume, to, suscipio.
 Assyrian, Assyrius.
 at length, tandem.
 autumn, autumnus.

avail, to, iuvo.
 Avernus, Avernus.
 avoid, to, vito.
 await, to, exspecto; maneo.
 awhile, paulatim.
 Baal, Belus.
 babbling, loquax.
 bad, malignus.
 band, turba.
 bank, ripa.
 banner, vexillum; signum.
 bard, vates.
 bark, linter; carina; ratis.
 basket, cista.
 battle, bellum; pugna.
 be, to, sum.
 beak, rostrum.
 beam, to, niteo.
 bear, to, fero; porto; —
 away, tollo; rapio.
 bearded, barbatus.
 beaten back, refusus.
 beautiful, pulcher.
 beauty, forma; species.
 because, quod.
 becomes, it, decet; con-
 venit.
 bed, cubile; lectum.
 bee, apis.
 beech, fagus.
 beetle, cantharus.
 befitting, it is, convenit.
 before, *prep.*, ante; *adv.*,
 ante; antea; prius.
 begin, to, incipio, coepi.
 behold, to, aspicio, specto;
interj., en; ecce.
 believe, to, credo.
 below, infra.
 beneath, sub; subter.

bent, curvatus.	branch, ramus.
bereft, viduus; to be —, careo.	brazen, æneus.
between, inter.	bread, panis.
beyond, praeter.	break, to, rumpo; laedo; — through, rumpo; per- rumpo; — forth, rumpo.
bid, to, mando; iubeo.	breast, pectus.
bind, to, iungo; stringo; vincio.	breath, flamen; flatus; aura.
bird, ales; avis.	breathe, to, spiro; halo.
bitter, amarus.	breeze, aura; flatus; ven- tus; flamen.
black, niger.	bride, sponsa.
blast, turbo; flatus.	bridge, pons.
blessed, beatus.	brief, brevis.
blind, caecus.	bright, fulgidus; clarus.
blood, sanguis.	brightly, fulgide; nitide; clare.
bloody, sanguineus; cru- entatus.	brightness, nitor.
bloom, v., floreo; n., venustas.	bring, to, fero; porto; re- fero; confero; induco; — back, reporto; — forth, promo; — on, reporto; — down, defero.
blossom, to, floreo.	bristling, horrens.
blow, to, adspiro; susurro.	broad, latus; ingens.
blue, caeruleus, caeruleus; n., caerulea (-orum).	brother, frater.
blush, to, rubeo.	brow, frons; supercilium.
blythe, iocosus.	Brutus, Brutus,
boat, cymba; linter; navis.	bud, germen.
boatman, portitor.	budding, gemmans.
body, corpus; dead —, cadaver.	burn, to, caleo; fulgeo.
bone, os (ossis).	burst forth, to, erumpo.
born, to be, nascor.	bury, to, sepelio; condo.
borne, elatus.	busy, sedulus.
borne on, to be, feror; vehor.	but, at; ast; sed; tamen; vero; <i>prep.</i> , praeter; — if, sin.
bosom, pectus; sinus; gre- mium.	buy, to, emo.
both, ambo.	by, iuxta; ad; propter; (<i>agent</i>), a; ab.
bough, frons.	
bound fast, nexus.	
bow, nervus.	
bower, recessus.	
boy, puer; infans.	

Caecuban, Caecubum.

Caesar, Caesar.

calf, iuvenus.

call, to, voco; — back, revoco.

calm, serenus; placidus.

can, possum; polleo; valeo.

captive, *adj.*, captus.

care, *v.*, studeo; moror;

curo; *n.*, studium; cura.

careworn, sollicitus.

carry, to, fero; porto; veho; — forth, eveho; effero.

cave, antrum.

cavern, antrum.

cease, to, cesso; desino.

cedar, cedrus.

ceiling, laqueare.

celebrated, celebr.

celestial, caelestis.

cell, antrum.

century, saeculum; saeculum.

certain, certus; — one, quidam.

chain, vinculum; vinclum; catena.

champ, to, mando.

change, to, muto.

charm, lepor.

chase, cursus.

cheek, gena.

cherish, to, foveo.

child, puer; proles; infans.

childish, puerile.

chill, *adj.*, frigidus; to grow —, frigeo.

chirp, to, pipilo.

choir, chorus.

Chorasmian, Chōrasmīnus.

cicada, cicada.

citadel, arx.

citron, citrus.

city, urbs.

claim, to, flagito.

clarion, lituus.

clear, liquidus; clarus.

client, cliens.

cliff, scopulus.

cling, to, haereo.

clothe, to, convestio.

clothes, velamina.

cloud, nubes; nubila (-orum); nebula; nimbus.

coal, favilla.

cock, gallus.

cohort, cohors.

cold, *n.*, rigor; *adj.*, frigidus; gelidus; — hearted, durus.

color, color.

column, columnus.

come, to, venio; pervenio; succedo; — up, succurro; — now! age nunc! — upon, dilabor.

command, to, iubeo.

common, commune.

companion, sodalis.

company, coetus.

complain, to, queror; conqueror.

complaint, querela; questus. comrade, comes; socius; comitans.

confines, confinia (-ium).

coniferous, conifer.

conquer, to, domo, vinco.

conqueror, domitor; victor.

conscious, conscius; to be —, sibi conscire.

consecrate, to, sacro; con-
secro.

constant, assiduus.

constellation, signa caeli.

consume, to, consumo.

content, contentus.

continue, to, pergo.

contracted, contractus.

couch, sponda; lectum;
torus.

counsel, monitus.

courtenance, vultus.

country (*opposed to town*),
rus; (*fatherland*) natio;
patria.

courage, virtus.

course, cursus.

cover, to, tego; obduco.

covering, tegmen.

cradle, cunabula.

crag, scopulus.

created, creatus; factus.

creep, to, repo.

crest, vertex.

crime, crimen; nequitia.

crowd, turba; vulgus.

crown, to, corono; (*of head*),
cerebrum.

cruel, laevus; saevus; se-
verus.

cry, planctus.

cry out, to, clamo; gemo;
occino.

crystal, vitreus.

cup, poculum; cyathus.

current, fluens, *pl.*; fluvius.

cut, to, scindo; caedo;
findo; seco.

Cyclades, Cyclades.

cycle, orbis.

Cypress, Cupressus.

dance, to, salio.

dare, to, audeo.

dark, ater; tenebrosus;
niger.

darkening, caligans.

darkness, tenebra.

darksome, nigrans.

daughter, filia; nata.

dauntlessly, fortiter.

dawn, mane.

day, dies; sol; lux.

daylight, dies.

dead, mortuus.

deadly, funestus; letiferus;
feralis.

dear, carus.

death, mors; letum; of —,
feralis, *adj.*

deceit, dolum.

deceitful, fraudulentus.

deceive, to, decipio; fallo.

declining, vergens.

decree, to, decerno.

deeds, acta (-orum); facta
(-orum); gesta (-orum).

deep, *adj.*, altus; pro-
fundus; — voiced, re-
sonans; — sounding, rau-
cus; *n.*, pontus.

deity, numen.

delay, *v.*, tardo; *n.*, mora.

delight, dulcedo; delicia.

Delphi, Delphi (-orum).

den, antrum.

depart, to, fugio; abeo;
recedo.

depths, recessus; (*of heaven*),
inane.

desert, *v.*, desero; *adj.*,
incultus.

designate, to, designo.

desire, <i>n.</i> , cupido; <i>v.</i> , opto;	drop down, to, cado; illa-
cupio.	bor.
desired, optatus.	Druids, Drūīdæ.
desist, to, desisto.	dry, <i>adj.</i> , siccus; <i>v.</i> , sicco.
despise, to, despicio.	Dryad, Dryas.
despised, spretus.	due, to be, debeo.
despoil, to, praedor.	duly, rite.
Deva, Dēva.	dust, pulvis.
devious, devius.	duty, iussa.
dew, ros.	dwell, to, esse.
dewy, rorans; roscidus.	
diadem, diadema.	each, quisque.
die, to, intereo; morior;	eager, ardens; acer; cupi-
pereo.	dus; avarus.
difficulty, with, vix.	ear, auris; (of corn), arista.
disclose, to, evolvo.	earth, terra; tellus.
disease, contagium.	ease, otium.
disgusted, to be, piget me.	easy, facilis.
display, to, iacto.	either, vel; aut; sive.
dissipate, to, discutio.	eld, <i>adj.</i> , vetus.
distribute, to, distribuo.	elder, senex.
disturb, to, moveo.	elm, ulmus.
divide, to, findo.	elsewhere, alio.
divine, divinus.	Elysian, Elysius.
divinity, numen.	embrace, <i>n.</i> , amplexus; <i>v.</i> ,
do, to, ago; facio.	amplector.
dog, canis.	empire, imperium; regnum.
doubtful, dubius.	empty, vacuus.
down, lanugo.	endure, to, patior; fero.
drag, to, traho.	enemy, hostis.
draught, haustus.	enjoy, to, fruor.
draw, to, traho; — in, carpo;	enter, to, introeo; in eo;
— forth, traho; — (a	subeo.
sword), stringo.	entire, totus.
dread, dirus.	entrust, to, committo.
dream, somnium.	envious, invidus.
drink, to, bibo.	equal, par.
drip, to, stillo.	erect, to, erigo.
drive, to, pello; trudo; ago;	error, error.
— on, adigo.	escape, to, fugio.
drooping, lentus; reclinis.	eternal, aeternus.

eternally, aeterno.	fee, naulum.
exultant, insultans; exultans.	feed, to, pasco.
evening, vesper; vespera.	feel, to, sentio.
events, res.	feeling, animus.
ever, semper.	ferry, to, veho.
everlasting, immortalis.	fervent, fervens; fervidus.
every one, quisque.	festive, festus.
everything, omnia; singula.	few, rarus.
everywhere, passim; ubique.	field, ager; campus; solum; arvum; rus.
except, <i>prep.</i> , praeter; <i>v.</i> , excipio.	fiery, igneus; flammeus.
excessive, nimius.	fight, duellum.
exclaim, to, clamo; exclamo.	figure, figura.
exile, exsul.	fill, to, repleo; compleo; misceo.
exist, to, esse.	finally, tandem.
eye, oculus; lumen.	find, to, invenio.
fabled, fabulosus.	finish, to, finem ponere.
face, vultus; os (oris).	fire, ignis; fax.
fade from, to, recedo.	first, primus; primo.
fair, pulcher.	flame, flamma; ignis.
faithful, fidelis; fidus; constans.	flamen, flamen.
fall, to, cado; excutior; procumbo; labor.	flashing, radians.
fame, fama; laus; gloria.	fleet, classis.
familiar, notus.	fleeting, fugax.
famous, clarus.	flickering, incertus.
fancy, somnium; imago.	flight, <i>m.</i> , fuga; cursus; volatus; to put to —, fugo.
far, far away, procul; longe.	float, to, fluito; devolvor.
far and wide, late.	flow down, to, defluo; mano.
farmer, colonus.	flower, flos; little —, flosculus.
fat, pinguis.	flowing, manans.
fate, sors; fatum; Parca.	fly, to, volito; fugio.
father, pater; genitor.	foam, spuma.
fault, labes; culpa; vitium.	foe, hostis.
fear, <i>n.</i> , timor; terror; <i>v.</i> , metuo; timeo.	foliage, frons; folium.
features, vultus.	follow, to, sequor, subeo.
	fond, fidus; cupidus.
	foot, pes.

footstep, planta.
 for, nam; enim; *prep.*,
 pro.
 forbid, to, veto.
 foreign, alienus.
 forensic, forensis.
 forerun, to, præcurro.
 forest, silva; nemus.
 forever, omne per ævum;
 per ævum.
 forgotten, oblitus.
 form, forma.
 forsooth, quippe; scilicet.
 fortunate, fortunatus.
 fostering, almus.
 fount, fountain, fons.
 fragile, fragilis.
 fragrant, fragrans; redolens.
 frail, fragilis.
 frankincense, of, tureus,
 adj.
 free, liber.
 frenzied, vecors; amens.
 frequent, creber.
 friend, amicus; sodalis;
 comes.
 friendly, amicus.
 friendship, amicitia.
 frolic, hilaris.
 from, a; ab; de.
 frosty, gelidus.
 fruit, fructus; poma (-orum).
 full, plenus.
 funereal, funereus.
 furious, furians; vesanus.
 further, longus.
 Fury, Furia, Megaera.
 future, futurus.
 gain, to, potior; nanciscor.
 gale, procella; flabrum.

garden, hortus.
 garment, vestis.
 gate, porta; limen.
 gather, to, ago; lego; col-
 lego.
 gathering, conventus.
 Gaul, Gallus.
 gay, laetus; exsultans.
 gaze at, to, cerno; video.
 gem, gemma.
 generous, generosus.
 gentle, lenis; tenuis; len-
 tus.
 gift, munus; donum; mu-
 nusculum.
 girded, cinctus.
 give, to, do; dono; reddo;
 fundo; tribuo; — over,
 trado; relinquo.
 giver, dator.
 gladness, lætitia.
 gladsome, lætus.
 gleam, *n.*, nitor; *v.*, fulgeo;
 radio; mico; corusco.
 glide down, to, illabor; (by),
 labor.
 glisten, to, fulgeo; nitesco.
 glitter, to, niteo; mico;
 nitesco.
 glittering, nitidus; micans.
 gloomy, ater; caligans.
 glory, laus; decus; gloria;
 splendor.
 glow, to, ferveo; fervesco;
 inardesco.
 go, to, eo; (*perish*), pereo.
 God, Deus; divinus; divus.
 goddess, dea.
 gods, superi.
 golden, auratus; aureus.
 gone, præteritus.

good, bonus; decorus; ap- tus; rectus; to do —, prosum.	harrow, ligo.
gory, cruentus.	harvest, messis; arista.
gossipy, garrulus.	harvester, messor.
grace, munus; honor; gra- tia; decor.	hasten, to, celero; trepido; depropero.
grain, horreum; seges; arista.	hasty, festinus.
granary, horreum.	hateful, invisus.
Grand Pré, Măximă Prătă.	haughty, superbus.
grass, herba.	have, to, habeo.
grave, tumulus; bustum.	hawk (wild), falco.
great, validus; magnus.	head, caput.
green, viridis; to be —, verno.	headlong, praeceps.
greet, to, grator.	heaped-high, cumulatus.
grief, luctus; dolor; mae- ror; fletus.	heaped-up, aggestus.
grieve, to, doleo.	hear, to, audio; sentio.
groan, <i>n.</i> , gemitus; <i>v.</i> , gemo.	heart, cor; mens; animus; pectus.
grove, saltus; silva.	hearth, focus; caminus.
guard, praesidium; praeses.	heat, calor.
guardian, custos.	heave, to, tumeo.
guest, hospes; convivus.	heaven, caelum; arces caelestes; aether; polus.
guide, to, duco.	heavenly, aetherius, caeles- tis.
Gul, Rōsa (-ae).	heavy, gravis; (<i>tired</i>), languens.
gush forth, to, scateo.	Hebrus, Hebrus.
	height, ardua (-orum); iugum.
hail, grando.	helmet, cassis.
hair, capillus.	hemlock, cicuta.
hall, aula.	herb, herba.
halt, to, haeresco; sisto.	here, hic.
hand, manus.	hero, vir; heros.
hang, to, pendeo.	hidden, to be, latesco.
happy, felix; faustus.	hideous, dissonus.
harbor, portus.	high, celsus; altus; superus.
harm, <i>n.</i> , noxium; <i>v.</i> , noceo.	highest, summus.
harmony, concentus.	hill, collis; clivus.
harp, cithara.	himself, herself, itself, ipse, ipsa, ipsum.
harper, fidicen.	

hinder, to, constringo.
 his, suus.
 history, historia.
 hither, huc.
 hoarse-sounding, raucus.
 hold, to, teneo; occupo.
 hollow, cavus.
 holy, sacer.
 home, domus; tectum;
 atria (-orum).
 honor, honor; gloria; *v.*,
 colo; to lend —, decoro.
 honorable, honestus.
 hope, *n.*, spes; *v.*, spero.
 horn, lituus; cornu.
 horse, equus.
 horseman, eques.
 host, turba.
 hound, canis.
 hour, hora.
 house, tectum.
 how, quam; ut; — great,
 quantus; — many, quot.
 however, tamen.
 hue, color.
 hum, murmur.
 human, humanus.
 humble, rudis; humilis.
 hundred, centum.
 hunt, to, venor.
 hunter, venator.
 husband, sponsus; vir.

I, ego.
 idle (*useless*), inanis; (*empty*),
 vacuus.
 if, si.
 ignoble, vesanus.
 ill, *adv.*, male.
 ill-persuading, malesuadus.
 illustrious, nobilis.

image, imago.
 imagine, to, fingo.
 immortal, immortalis; su-
 perstes.
 impartial, aequus.
 impede, to, impedio.
 impetuous, violentus; acer.
 incense, odor.
 increased, auctus.
 indistinct, nigrans.
 indulge, to, indulgeo.
 inevitable, non evitabilis.
 ingenuous, ingenuus.
 inglorious, inglorius.
 inmost, intimus; imus; in-
 terior.
 innocent, innocens.
 innumerable, innumerus.
 insulting, insultans.
 iron, ferreus.
 island, insula.
 ivy, hедера.

join, to, associo, iungo.
 journey, iter.
 Jove, Iuppiter.
 joy, laetitia.
 joyful, laetus.
 jubilant, gaudens.
 Julia, Iulia.
 Julius, Iulius.
 just, aequus; pius.

keen, acutus; acer.
 kid, haedus; haedulus.
 kind, benignus.
 kindness, bonitas.
 kindly, pius, almus.
 kindness, clementia.
 kindred, socius.
 kine, boves; boes.

king, rex.
kingdom, regnum.
knee, genu.
know, to, scio; cognosco.

labor, labor.
laborious, acerbus.
labyrinth, labyrinthus.
lady, mulier.
lamb, agnellus.
lament, n., querela; v.,
 doleo; fleo.
lamp, lampas; lychnus.
land, terra; regio; tellus.
lap, sinus.
Lares, Lares.
large, grandis; magnus.
lark, vatis alauda.
lash, verber.
last, ultimus; supremus;
 at —, demum; tandem.
lately, modo.
laugh, n., risus; v., rideo.
laughter, risus.
laurel, laurus.
lavish, prodigus; largus.
lavishly, large.
lay, carmen.
lay aside, to, pono; de-
 pono; — upon, impono.
lead, to, duco; reduco; ago.
leaden, lividus.
leader, dux.
leaf, folium; frons.
lean, to, flecto; demitto.
leap, to, trepido; salio; —
 forth, exsilio.
learn, to, sentio.
leave, to, relinquo; linquo;
 destituo.
led, compulsus.

Lemures, Lemures.
leopard, pardus.
Lesbos, Lesbos.
less, minus.
lest, ne.
lie down, to, iaceo; re-
 cumbo; recubo; ac-
 cumbo; — hidden, lateo.
life, vita; of —, vitalis.
lifeless, exsanguis; exani-
 mis.
lift, to, tollo.
light, lux, iubar; lumen;
 (of a lamp) lucerna; adj.,
 levis; exiguus; lenis.
lightly, leviter; lene.
lightning, fulmen.
like, ut; more; ritu; in-
 star; qualis; similis.
likewise, pariter.
lily, lilium.
lineage, genus.
lion, leo.
lips, os (oris).
listen, to, audio; aure bibo.
lit, to be, fervesco; luceo.
little, parvus; parvulus.
live, to, vivo; dego.
livid, luridus.
living, vivus.
lo! en; ecce.
lock (of hair), capillus.
lofty, altus; summus; ar-
 duus.
long, longus; adv., diu;
 longe.
long for, to, exopto; aveo.
look at, to, specto; cerno;
 video.
Lord, Dominus.
lose, to, amitto; deperdo.

lot, sors; to be one's —, sorte datum est.	meet, to, subeo; — together, congregedior.
love, <i>n.</i> , amor; <i>v.</i> , amo.	melancholy, maestus.
lover, amator; amans; pro-cus.	melodious, canorus.
loving, carus.	melt, to, mulceo; tabesco.
lowest, imus.	meridian, axis altissimus.
lowing, <i>n.</i> , mugitus.	merit, <i>n.</i> , praemium; <i>v.</i> , mereo.
Lucifer, Lucifer.	merry, hilaris; laetans.
lull to rest, to, domo.	middle, medius.
lung, pulmo.	midst of, <i>adj.</i> , medius.
lustre, lepos.	mighty, magnus; ingens; validus.
Lycidas, Lycidās (-ae).	mind, mens.
lyre, cithara; testudo; lyra.	mindful, memor.
madman, furens; delirus.	mingle, misceo.
magic, magicus.	mire, lutum.
magnificent, magnificus.	miserable, miser.
maiden, puella; virgo.	missing, to be, desum.
majestic, magnus.	mist, nebula.
make, to, facio; perago; conficio.	mistaken, to be, fallor.
man, vir.	mistress, domina; magistra.
mankind, genus humanum; homines mortales.	moan, to, gemo.
many, plurimus; multus; as — . . . as, tot . . . quot.	mock, to, ludo; dedignor.
marble, marmor.	modesty, pudor.
mark, <i>n.</i> , nota; <i>v.</i> , denoto.	moist, to be, madeo.
marked, notandus.	moist, udus.
Mars, Mars.	Mona, Mōna (-ae).
martial, martialis.	month, mensis.
mass, moles.	moon, luna; Cynthia; La-tona.
mast, malum.	more, magis (or comparative).
matron, matrona.	more . . . more, quo . . . eo (quo).
matted, implicitus.	moreover, tamen.
May, Maia.	morn, morning, mane.
meantime, in the, interea.	mortal, mortalis.
meanwhile, interea.	moss, muscus.
meat, cibus.	mother, mater; parens; <i>adj.</i> , maternus.
meditate, to, meditor.	

mould, to, *tingo*.
 mouldering, *putris*.
 mount, mountain, *mons*.
 mourn, to, *defleo*; *lugeo*.
 mournful, *tristis*; *lugubris*;
 maetus.
 mouth, os (*oris*).
 move, to, *moveo*.
 much, *multum*; *multa*.
 mud, *lutum*.
 murmur, *n.*, *murmur*; *v.*,
 murmuro.
 murmuring, *resonans*.
 muse, *musa*; *Camenae*.
 must, *oportet*.
 mute, *mutus*.
 mutter, *musso*.
 myrtle, *myrtus*; *myrtetum*.

name, *nomen*.
 narrow, *angustus*.
 narrowed, *contractus*.
 Naso, *Naso*.
 nation, gens, *populus*.
 nature, *natura*.
 naught, *nil*; *nihil*.
 near, *prope*; to be —, *adsum*.
 necessity, *necessitas*.
 neck, *collum*.
 need, to, *egeo*.
 neglected, *neglectus*; *omis-*
 sus.
 neigh, to, *hinnio*.
 neighboring, *proximus*; *vi-*
 cinus.
 neither, *nec*; *neque*.
 nest, *nidus*.
 net, *rete*.
 never, *nunquam*.
 new, *novus*; — born, *nas-*
 cens.

night, *nox*.
 nightingale, *philomela*.
 no, *adj.*, *nullus*.
 noble, *magnanimus*; gene-
 rosus; *nobilis*; *sincerus*.
 nodding, *nutans*.
 noise, *strepitus*.
 noisy, *acer*.
 nor, *nec*; *neque*.
 North wind, *Boreas*.
 nostril, *nare*.
 not, *non*; *haud*; *let* —, *ne*.
 nourishment, *nutrimentum*.
 now, *nunc*; *modo*; *iam-*
 modo.
 nowhere, *nusquam*.
 nurse, *nutrix*.
 nymph, *nympha*.

object, *res*.
 obscure, *v.*, *obruo*; *adj.*,
 obscurus.
 ocean, *oceanus*; *aequor*.
 odor, *odor*.
 offspring, *soboles*.
 oft, often, *saepe*; how —,
 quoties.
 old, *vetus*.
 old age (*man*), *senex*.
 olive, *oliva*.
 omen, *portentum*.
 once, *olim*; *quondam*.
 one, *unus*, *alius*.
 only, *tantum*; *solum*; *modo*;
 adj., *unicus*.
 open, *v.*, *pateo*; *adj.*, *aprieus*.
 oppress, to, *premo*.
 or, *aut*; *vel*; -ve.
 oracle, *oraculum*.
 Orcus, *Orcus*.
 order, to, *mando*.

organ, organa (-orum).
 Orient, Oriens.
 osier, vimen; of —, vimineus.
 other, alius.
 over, super.
 overshadowing, obumbrans.
 overwhelm, to, premo.
 owl, noctua.

pale, *v.*, palleo; *adj.*, pallens; pallidus.

Palestine, Pālaestina.

pallor, pallor.

Pan (*the God*), Pan (-os).

panting, anhelans.

parent, parens.

part, pars.

parting, *adj.*, fugitivus.

pass, to, eo; — away, depereo; fugio; cado; — by, praetereo; — from mind, labor.

passionately, raptim.

past, *n.*, vetera (-um); *prep.*, praeter; *adj.*, actus.

paternal, patrius.

path, semita.

pathless, invius.

pathway, semita.

patience, patientia.

peace, pax; quies.

peaceful, tranquillus; placidus; tacitus.

peak, iugum.

peerless, egregius.

Penates, Penates.

penetrate, to, penetro.

penury, paupertas.

people, populus; gens.

perchance, forte.

perform, to, fungor.

perfume, odor.

perish, to, pereō.

perpetual, perennis.

persistent, assiduus.

pest, lues.

philomel, philomela.

Phoebus, Phoebus.

picture, imago.

pilot, magister.

pine, pinus.

pinion, ala; penna.

pious, pius.

pitcher, urceus.

piteous, miser.

pitying, miserans.

place, *n.*, locus, loca (-orum); regio; *v.*, loco.

plain, campus.

plain, it is, patet; scilicet.

plaint, querela.

planet, planeta.

play, to be at, ludo.

pleasant, gratus; dulcis, suavis; laetus, placidus.

please, to, iuvo; rideo.

pleasing, gratus; dulcis; suavis; iucundus.

pleasure, gaudium, laetitia; deliciae; voluptas.

pledge, pignus.

plough, aratrum.

ploughman, arator.

pluck, to, carpo.

plunder, praeda.

poet, poeta; vates.

pomp, pompa.

pontiff, pontifex.

poor, pauper; miser;

(wretched), miser.

- poplar, *n.*, populus; *adj.*, populeus.
 possess, to, habeo.
 Postumus, Pōstūmus.
 pour forth, to, fundo; *ef-*
fundo.
 power, potentia; imperium.
 praise, laus.
 pray, to, precor.
 prayer, prex.
 presence, praesentia.
 present, to be, adsum; *in-*
tersum.
 presents, to give, dono.
 preserve, to, servo.
 press, premo; — on, adurgeo.
 pride, superbia.
 priest, sacerdos; minister.
 primeval, antiquus.
 prison, carcer.
 prize, premium; munus.
 promise, to, promitto.
 prophesy, to, cano.
 prophetic, fatidicus.
 prospect, prospectus.
 protection, numen.
 proud, superbus; tumidus.
 pure, purus.
 purple, *n.*, purpura; murex;
adj., purpureus.
 pursuit, studium.
 push off, to, pello.
 quick, agilis; celer; rapidus;
 velox; citus.
 quickening, fervidus.
 quickly, cito.
 quiet, *adj.*, quietus.
 race (of mortals), genus
 mortale.
 radiant, to be, radio.
 radiate, to, radio.
 rage, saevities; rabies; *v.*,
 furio; strideo; saevio;
 bacchor.
 rain, imber.
 rainbow, nimbus.
 raise aloft, to, surgo.
 rapid, celer.
 rare, rarus.
 ravished, raptus.
 ray, radius.
 read, to, perlego.
 reap, to, reseco; meto.
 reaper, messor.
 reason, causa.
 recall, to, reminiscor.
 receive, to, accipio; capio.
 recent, recens.
 recess, recessus.
 recognize, to, agnosco.
 record, monumentum; do-
 cumentum.
 redolent, redolens; to be
 —, fragro.
 reſcho, reboo; persono; re-
 sono.
 reed, avena.
 reef, scopulus.
 reſkindle, to, refoveo.
 reflected, reflexus.
 refreshing, recreans.
 refuge, portus.
 refuse, to, nego; recuso.
 rejoice, to, gaudeo; ovo.
 rejoicing, laetus; gaudens,
 ovans.
 relate, to, narro; refero;
 cano; recenseo.
 released, solutus.
 relentless, durus.

rely, to, fido.	robe, amictus.
remain, to, maneo.	rocky, saxosus.
remember, to, memini;	roe, cervus.
corde servo.	roof, fastigia (-orum).
remorseless, immitis.	roll, to, devolvo; volvo; —
remove, to, demo; dimoveo;	forth, volvo.
suffero.	rolling, fervidus.
rend, to, scindo.	Rome, Roma.
renew, to, renovo.	rose, rosa.
repair, to, reparo.	rough, rigidus.
repeat, to, repeto; itero.	roused, excitus.
reposing, repostus.	rout, thiasus.
resound, to, resono; fremo;	ruddy, ruber; rubens.
insono; persono; sono.	rude, rudis.
resplendent, splendens.	rugged, horridus; gravis;
rest, <i>n.</i> , quies; <i>v.</i> , quiesco.	horrens.
restless, turbidus.	ruined, ruinosus.
restore, to, restituo; re-	rule, to, rego; dominor.
fere.	run, to, curro.
restrain, to, teneo.	rush, <i>n.</i> , iuncus; <i>v.</i> , ruo; —
retain, to, retineo.	down, decurro.
return, to, redeo; revertor.	rust, situs.
revered, sanctus.	rustic, rudis; agrestis; rus-
reverence, religio.	ticus.
revivify, to, exsuscito.	sacred, sacer.
revolve, to, moveo; verso.	sad, tristis, maestus.
rider, eques.	safe, sospes.
ridge, iugum.	sail, linteum.
right, fas; ius; it is —, fas	sailor, navita.
est.	salute, to, saluto.
right hand, dextera; dextra.	salvation, salus.
rightly, rite; recte; iure.	same, idem.
rigid, rigidus.	sand, arena.
ring, to, sono; <i>n.</i> , corona;	sandy, arenosus.
anulus.	say, to, dico; ait; inquit;
rise, to, surgo; orior; —	narro; refero.
from, exsto.	scarcely, vix.
river, flumen; rivus; flu-	scatter, to, spargo; diffundo.
vius; amnis.	sceptre, sceptrum.
rivulet, rivulus; rivus.	school, schola.
roar, stridor.	

- scorn**, to, temno; sperno; vito.
sculptured, sculptus.
scythe, falx.
sea, marmor; mare; aequor; altum; pontus.
seat, sedes; sella.
secret, secretus; arcanus.
see, to, cerno; video; noto; specto.
seed, semen.
seek, to, peto; quaero; oppeto; repeto; desidero. (Cf. wish.)
seem, videor.
seething, to be, misceo.
seize, to, rapio; — upon, corripio; — first, prae-ripio.
senate, senatus.
send, to, mitto; — back, refero.
Sergius, Sergius.
set, to, tendo.
setting, vergens.
severe, gravis.
shade, umbra, tenebra; (of the lower world), unbra, imago; v., umbro.
shadowed, umbratus.
shadowy, tenebrosus; umbrosus.
shame, rubor; for —! pro pudor.
share (plough-), vomer.
sheath, vagina.
sheep, ovis.
sheepfold, ovile.
sheet, vestis.
shepherd, pastor; upilio.
shine, to, mico; rubeo; luceo; refulgeo; niteo; splendo; radio; rutilo.
shining, nitidus; argutus; nitens.
ship, navis.
shoal, vadum.
shore, litus; ora (-ae); plaga.
short, brevis; — lived, brevis.
shout, clamor.
show, to, monstro; sibi constare; — again, refero.
shrine, adytum.
shut-in, to, circumcludo.
shuttle, fusus.
sickle, falx.
side, latus (-eris); pars; on every —, undique.
sigh, to, suspiro.
sight, aspectus.
sign, indicium.
silence, in, tacito.
silent, tacitus; to be —, taceo.
silver, *adj.*, albus.
similar, similis.
simple, simplex.
sing, to, cano; canto; modulor.
single, unicus.
sire, avus; pater; parens.
sister, soror.
sit, to, sedeo; residuo; residuo.
sixth, sextus.
skilfully, miris modis.
sky, aether; Olympus.
slain, caesus.
sleep, *n.*, sopor; somnum; v., dormio.
slip, to, labor.

slipt away, dilapsus.
 sloping, supinus.
 slowly, tarde.
 small, parvus.
 smell, to, halo.
 smile, *n.*, risus; *v.*, rideo;
 arrideo.
 snake, coluber; anguis.
 snare, rete.
 snatch, to, divello; — away,
 perimo.
 snow, nix.
 snow-white, niveus.
 snowy, niveus.
 so, tantum; sic; tam; ita.
 sod, caespes; herba.
 soft, mollis.
 soil, terra; gleba; solum.
 soldier, miles.
 solitary, solus; vacuus.
 something, quidam, quae-
 dam, quoddam.
 son, natus; filius; puer.
 song, carmen; cantus.
 soon, mox; propere.
 sorrow, dolor; maeror;
 luctus.
 sort (of what), qualis.
 sought by, cultus.
 soul, anima; mens; cor;
 spiritus.
 sound, *n.*, sonitus; sonus;
 v., insono; sono.
 south wind, auster.
 sow, to, consero.
 speak, to, loquor; profor.
 spear, hasta; pilum.
 spectre, spectrum.
 speech, loquela.
 speed, to, fugio.
 spirit, mens; anima.

spit, veru.
 splendor, honor; fulgor.
 spoils, exuviae.
 sport, *n.*, lusus; *v.*, ludo.
 spot, locus; sedes.
 spread, to, pando.
 spreading, effusus; patulus.
 spring, ver; *adj.*, vernus.
 spur, calcar.
 squirrel, sciurus.
 stable, praesepe.
 stag, cervus.
 stain, labes; without —,
 labe carens; *v.*, tingo.
 stained, contaminatus;
 blood —, cruentus.
 stand, to, sto; consto;
 exsto; — above, adsto;
 — amazed, obstupesco;
 — rigid, rigeo.
 standard, signum.
 star, stella; sidus; astrum;
 fax.
 starry, sidereus.
 statue, signum.
 steed, equus; quadrupes;
 sonipes.
 step, *n.*, pes; *v.*, gradior.
 stern, saevus; durus.
 still, adhuc.
 stir up, to, agito.
 stirred-up, conceitus.
 stone, lapis.
 stop, to, sto.
 storm, procella.
 stormy, tumidus.
 straightway, protinus.
 stranger, advena.
 straw, palea.
 stream, rivus; flumen; flu-
 vius; fluentus.

street, via; callis.
 strength, robur.
 stretched-out, porrectus.
 strife, ambitio.
 strike, to, tundo.
 strive, to, certo; laboro.
 strong, fortis.
 struck, ictus.
 struggle, to, luctor.
 sturdy, fortis.
 Stygian, Stygius.
 sublime, sublimis.
 substantial, solidus.
 succor, to, adiuvo.
 such, tantus; talis; sic.
 sudden, subitus.
 suit (*in law*), lis.
 sullen, trux.
 sulphurous, sulphureus.
 summer, *n.*, aestas; *adj.*,
 aestivus.
 summon, to, voco; provoco.
 sun, sol; Phoebus; —shine,
 iubar; —light, sol.
 supply, to, suppedito.
 supreme, supremus.
 surface, aequor.
 surge, to, ferveo.
 surround, to, circumcingo.
 surviving, superstes.
 swallow, hirundo.
 swan, cygnus.
 sward, gramen.
 sway, to, imperito.
 sweat, sudor.
 swell, to, tumeo; glisco.
 sweet, dulcis; gratus;
 suavis.
 sweetness, dulcedo.
 swift, velox; volucris; celer.
 sword, gladius; ensis.

sylvan, silvestris.
 syrtēs, syrtēs.

take from, to, dimoveo.
 tangled, implicitus.
 task, pensum; inceptum.
 teach, to, perdoceo; doceo;
 dedoceo.
 teacher, praeceptor; prae-
 cepatrix.
 tear, lacrima.
 tearful, lacrimans; rorans.
 tell, to, narro; dico.
 temple, aedes; templum;
 (*of head*) tempus.
 tempt, to, tento.
 tend, to, exerceo.
 tender, pius; tener.
 tenderness, pietas.
 terrify, to, terreo; territo.
 text, codex.
 thankless, ingratus.
 that, *pron.*, ille; *conj.*, ut.
 thatch, stramen.
 then, tum; inde; ergo.
 there, illic; inde.
 therefore, igitur.
 thick, spissus.
 thin, tenuis (*pl.*, tēnūiā).
 thing, res; (*generally ex-
 pressed by neuter plural
 of adjective*).
 think, to, puto; agito
 (mente).
 this, hic, haec, hoc.
 thither, illuc.
 thorn, rubus.
 thou, tu.
 thought, dictum; motus.
 thoughtful, memor.
 thousand, mille.

thread, filum.
 threat, minae.
 threatening, minax.
 throat, guttur.
 throne, solium; regnum.
 throng, vulgus.
 through, per.
 thunder, *n.*, fulmen; *v.*,
 tono.
 thus, sic.
 till, ante . . . quam.
 time, tempus; aevum; at
 the same —, simul; at
 times, quondam; in due
 —, rite.
 timid, pavescens.
 tinge, misceo.
 tinkling, tinnitus.
 tired, lassus.
 title, stemma; titulus.
 to, ad; versus.
 together, simul; una.
 toil, labor.
 token, signum.
 tomb, sepulcrum; rogos;
 tumulus.
 tone, murmur.
 too great, nimius.
 too much, nimis.
 top, vertex.
 torch, fax; taeda.
 torn, scissus.
 tottering, titubans.
 touch, to, tango; attingo.
 tower, turris.
 town, oppidum; urbs.
 tranquil, tranquillus.
 transplant, to, transfero.
 traverse, to, peragro.
 tread, pondus.
 treaty, foedus.

tree, arbor.
 tremble, to, tremo; paveo;
 tremisco.
 trembling, tremulus.
 tremulous, tremulus.
 tribute, vectigal.
 Trinity, The Blessed, Deus
 Trinus.
 triple, triplex.
 triumph, triumphum.
 trophy, tropaeum.
 troubled, turbatus; agita-
 tus.
 trumpet, tuba; lituus.
 trunk (of a tree), stirps.
 trusty, fidelis.
 truth, verum; in —, quidem.
 tumult, tumultus.
 tuneful, liquidus.
 turn, to, vertor; verto;
 avertor; dimoveo; tor-
 queo; in —, invicem.
 turtle-dove, columba.
 twanging, sonans.
 twilight (in the), sub nocte;
 vesper.
 twin, geminus; binus; ge-
 mellus.
 twine, to, necto.
 twisted, tortilis; tortus.
 two, bis.
 tyrant, tyrannus.
 unaccompanied, incomita-
 tus.
 unaccustomed, non usitatus.
 unavenged, inultus.
 unbloody, incruentus.
 uncertain, incertus.
 unconquerable, insupera-
 bilis.

uncouth, illepidus.
 uncultivated, incultus.
 undiminished, indelibatus.
 unfinished, inexpectus.
 unfold, to, floreo; patesco.
 unhappy, infelix.
 unholy, profanus.
 united, sociatus.
 universal, universalis, omnis.
 unknown, ignotus.
 unlearn, to, dedisco.
 unless, nisi; ni.
 unmindful, immemor.
 unpitying, severus.
 unpremeditated, nil meditant.
 unpropitious, non benignus.
 unroll, to, evolvo.
 untarnished, incorruptus, indelibatus.
 untouched, intactus.
 untried, inexpertus.
 unwearied, indefessus agendo.
 unworthy, indignus.
 up, sursus, sursum.
 uplifted, altus.
 upper, superus.
 uproar, strepitus.
 upward, sursum.
 urge on, to, adurgeo; urgeo.
 urn, urna.
 use, to, utor; n., usus.
 useful, utilis.
 useless, inutilis; vanus.
 vain, vanus; irritus; inanis, insanus.
 vale, valley, vallis.
 vanish, to, fugio; vanesco.
 vapor, vapor.

varied, varius.
 vast, vastus.
 vault, laquear.
 veil, to, amicio.
 venerate, to, veneror.
 venerated, venerandus.
 Venus, Venus.
 verse, versus.
 very, *adj.*, imus.
 Vesper, Vesper.
 vesture, vestis.
 vex, to, vexo; lacero.
 victim, victima.
 victorious, victor, victrix.
 view, to, conspicio.
 vigorous, to be, vigeo.
 village, pagus.
 violet, viola.
 virgin, virgo; virginitate fruens.
 virginity, virginitas.
 virtue, virtus; dos.
 vivid, vividus.
 voice, vox; lingua.
 void, inane.
 vulture, vultur; vulturius.
 wall, murus.
 wan, pallens.
 wander, to, erro; vagor; spatior.
 wanton, protervus.
 war, bellum.
 warlike, bellicus.
 warm, tepens.
 warning, to give, moneo.
 warring, deproelians.
 warrior, miles; bellator.
 waste, *n.*, vasta (-orum); to lie —, cado; to — away, tabesco.

watch, to, aspicio.	who, quis; qui.
water, aqua; unda; fluctus; latex; lymphæ.	whosoever, quisquis; quicumque.
watery, undosus.	why? cur; quid.
wave, unda; gurgēs; fluctus; <i>v.</i> , trepido.	wide, latus.
way, iter; via; callis; meatus; trames.	widow, vidua.
weak, impotens.	wife, sponsa.
wealth, opes; divitiæ; luxus; gaza.	wild, ferus.
weapon, telum; ferrum.	wildly, horride.
wear, to, gero; to — out, sordeo.	will, to, volo.
weary, <i>adj.</i> , fessus; aeger; <i>v.</i> , fatigo.	willing, libens.
wed, to, nubo.	wind, ventus; flatus; flamen.
weep, to, fleo; defleo; lacrimor.	windings, ambages.
weeping, planctus; fletus.	window, fenestra.
weight, moles; pondus.	wine, vinum; Bacchus.
well, bene; probe; — known, notus; — worn, tritus.	wing, ala; penna.
west, <i>adv.</i> , vesperi (e).	winter, bruma; <i>adj.</i> , hibernus.
west wind, Zephyrus.	wintry, hiemalis.
what, quis, quæ, quid.	wish, <i>n.</i> , votum; <i>v.</i> , volo; desidero.
whatsoever, quivis; quicumque; quisquis.	with, cum.
wheat, ceres.	without, sine.
when, ubi; cum; tempore quo.	wizard, <i>adj.</i> , mysticus.
whence, unde.	woe, luctus; — to thee! vae.
where, quo; quæ; ubi; quo loco.	wolf, lupus.
whether, sive.	womb, venter.
while, dum; cum.	wonder at, to, stupeo.
whirlwind, turbo.	wondrous, mirandus.
white, to be, caneo.	wont, to be, soleo; (<i>or by imperfect tense</i>).
white, albus; canus; candidus; niveus.	woods, arbustum; silva; nemus.
	word, verbum.
	work, labor; opus; conatus.
	world, mundus; orbis.
	worn, to be, consumo.
	worn-out, effetus; fessus.
	worth, valor.
	worthy, dignus.

wrap, to, circumvolo.

wrath, ira.

wreath, sarta (-orum); corolla.

wretched, miser; misellus.

written, scriptus.

year, annus.

yellow, flavus; croceus.

yet, tamen; at.

yew-tree, taxus.

you, tu; vos.

young, iuvenis.

your, vester.

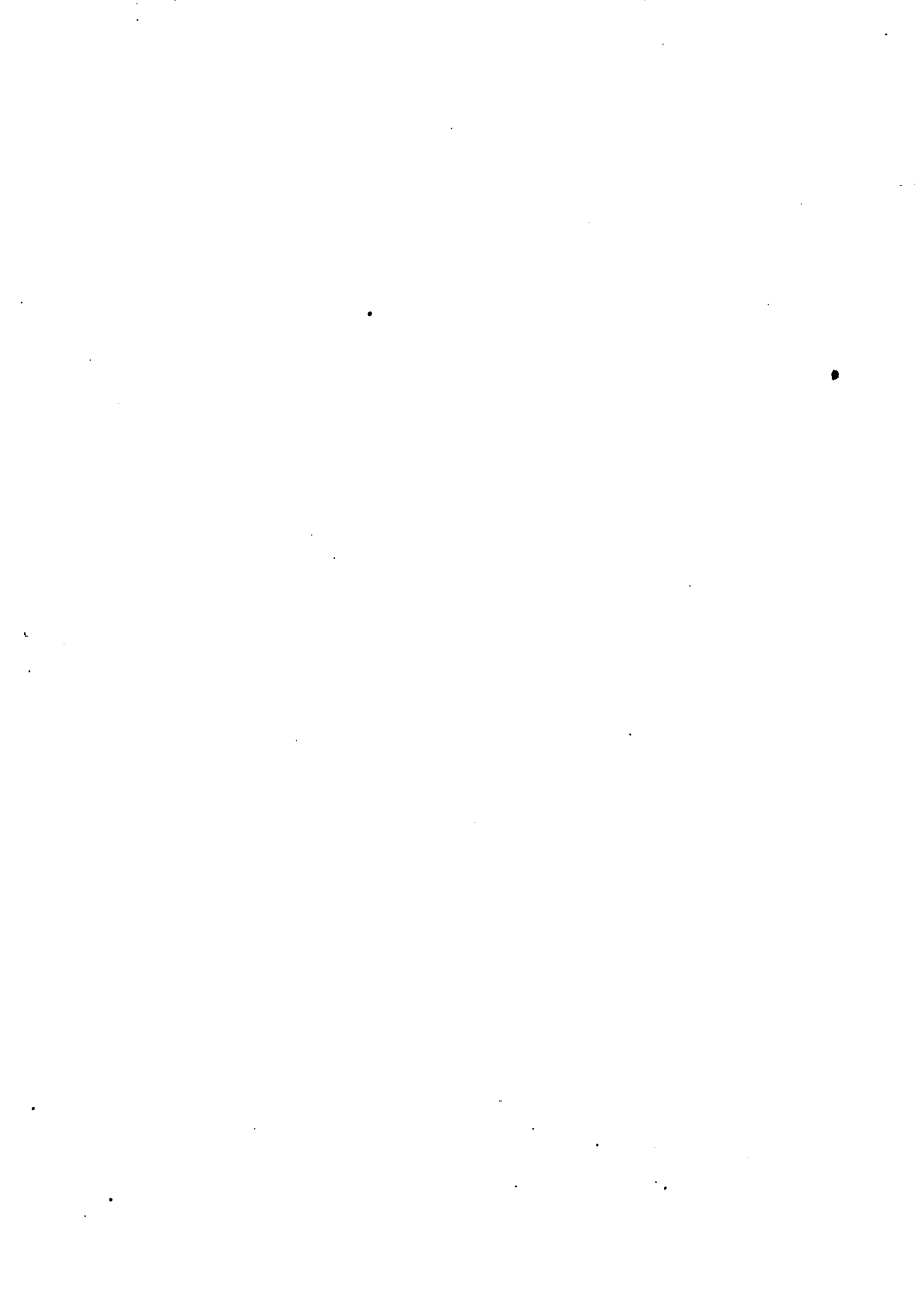
youth, iuvenis; iuventa
(-æ); iuventus.

zeal, munus, studium.

zealous, sedulus.

Zephyr, Zephyrus.







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